

THE  
MUSICAL GEM.



A SOUVENIR FOR 1831.

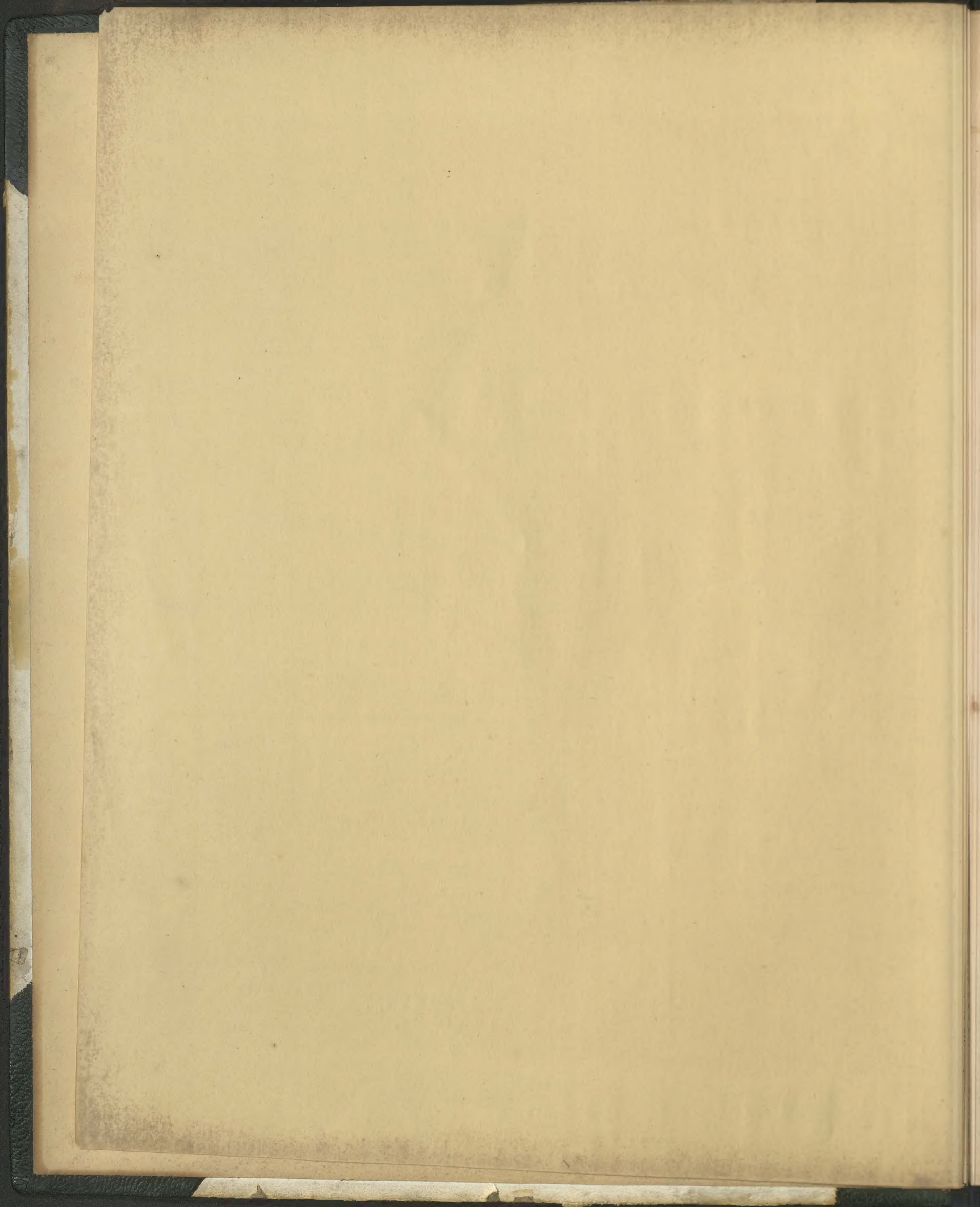


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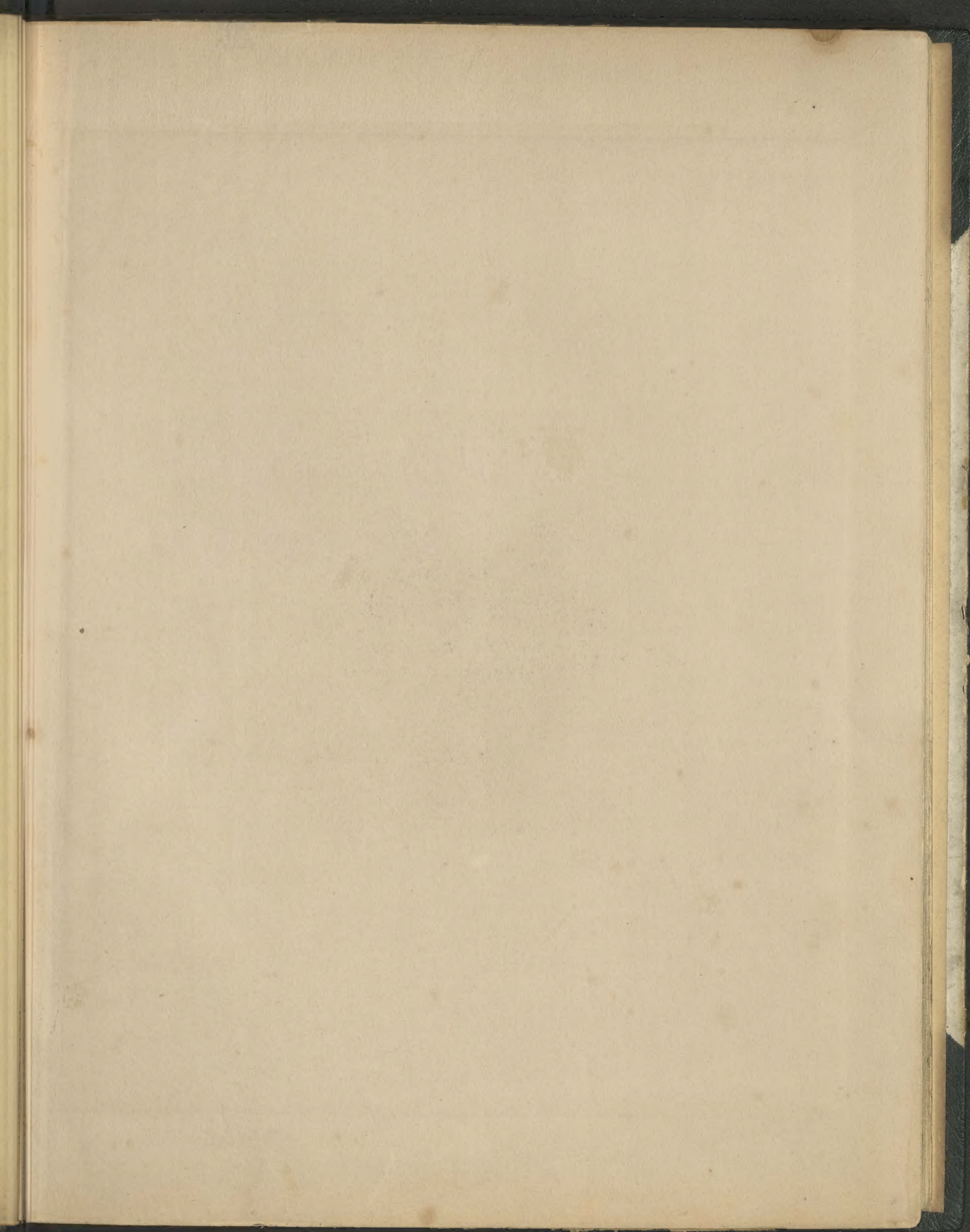


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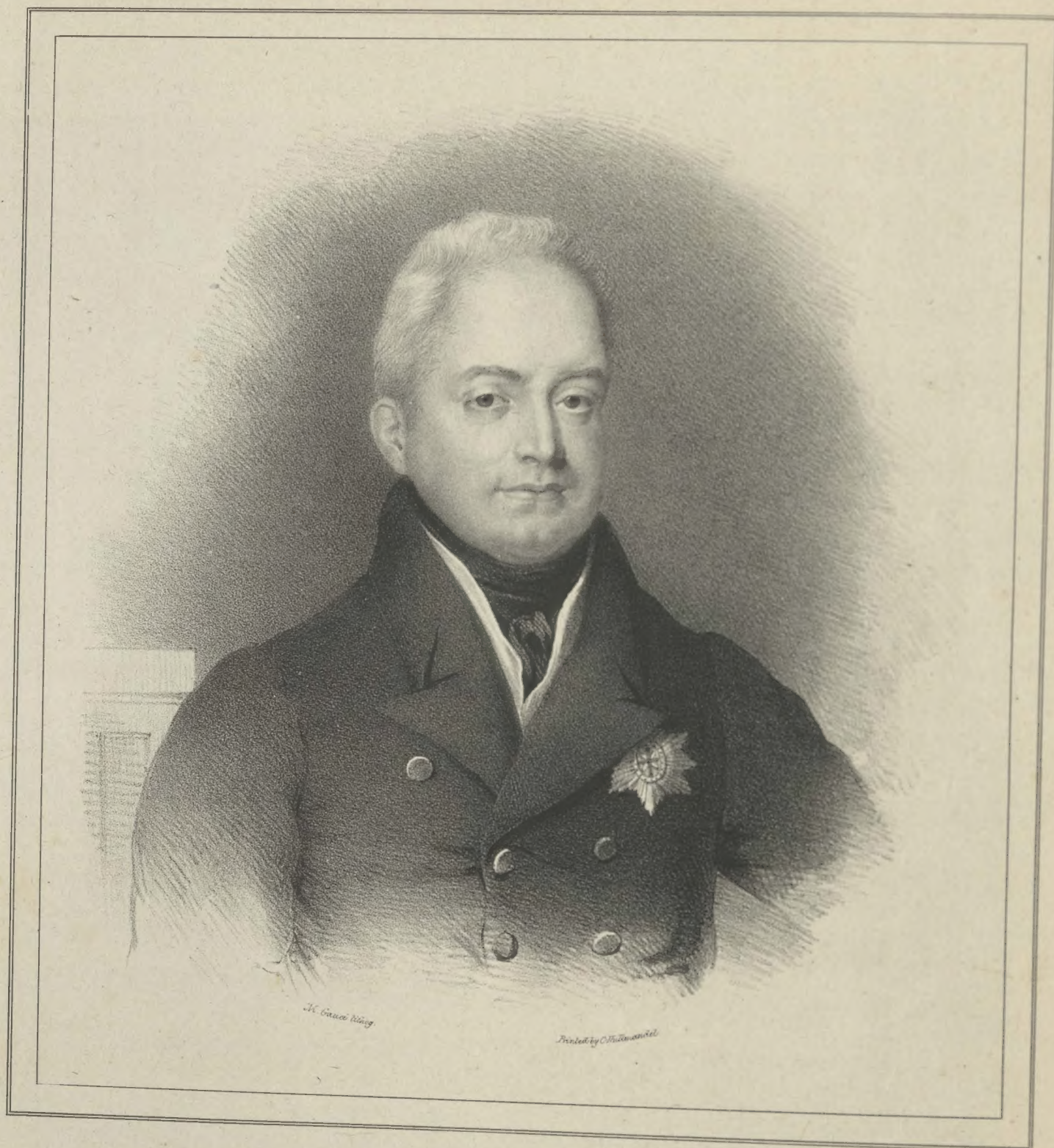












His Most Gracious Majesty.  
WILLIAM THE FOURTH.



THE  
MUSICAL GEM:

A SOUVENIR

FOR

MDCCCXXI.

EDITED BY

N. MORI AND W. HALL.

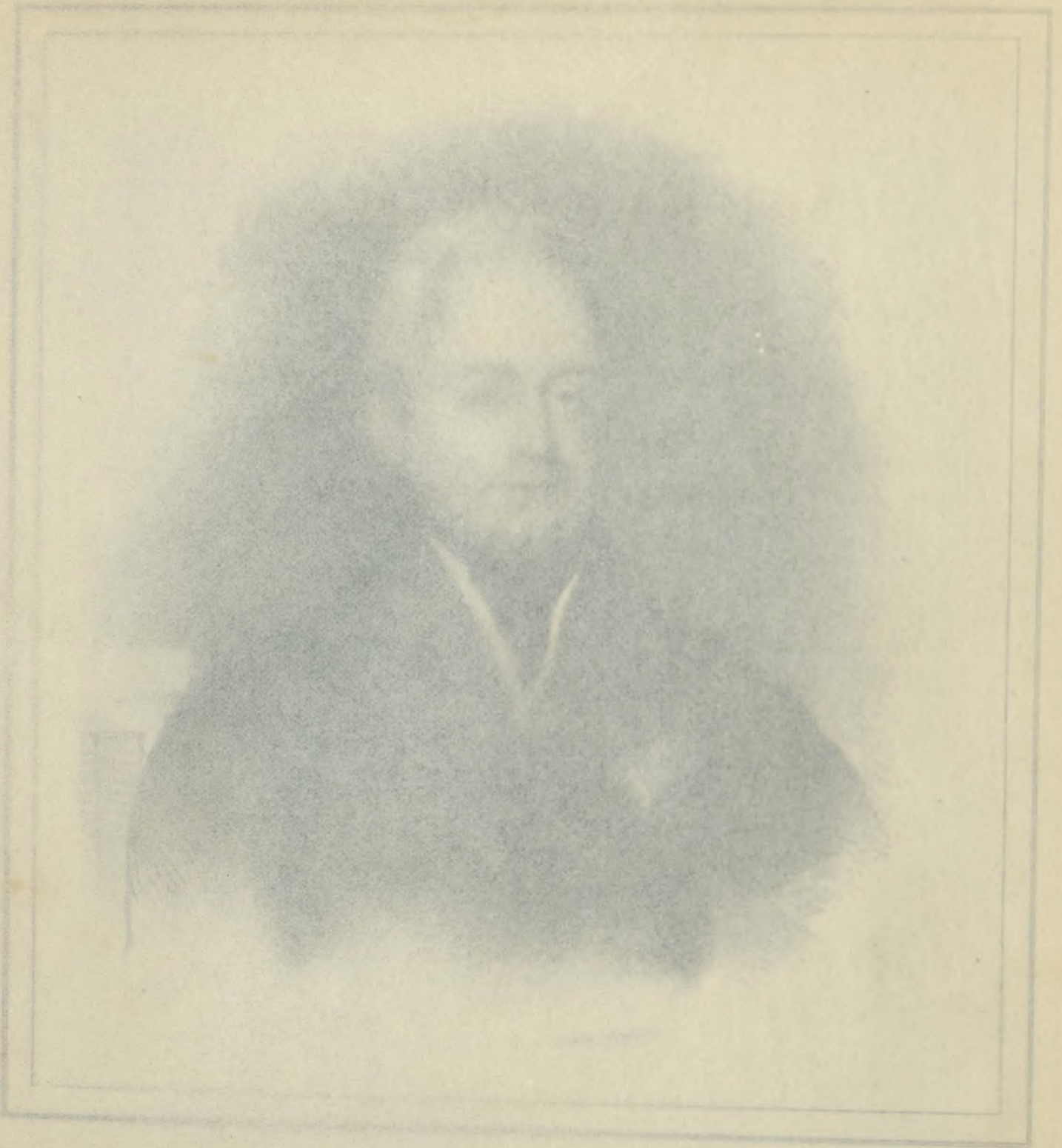
"Joy and fair time, Health and good wishes!"—SHAKESPEARE.

LONDON:

PUBLISHED BY MORI AND LAVENU,

28, NEW BOND STREET.





Portrait of John Jay  
1790-1800

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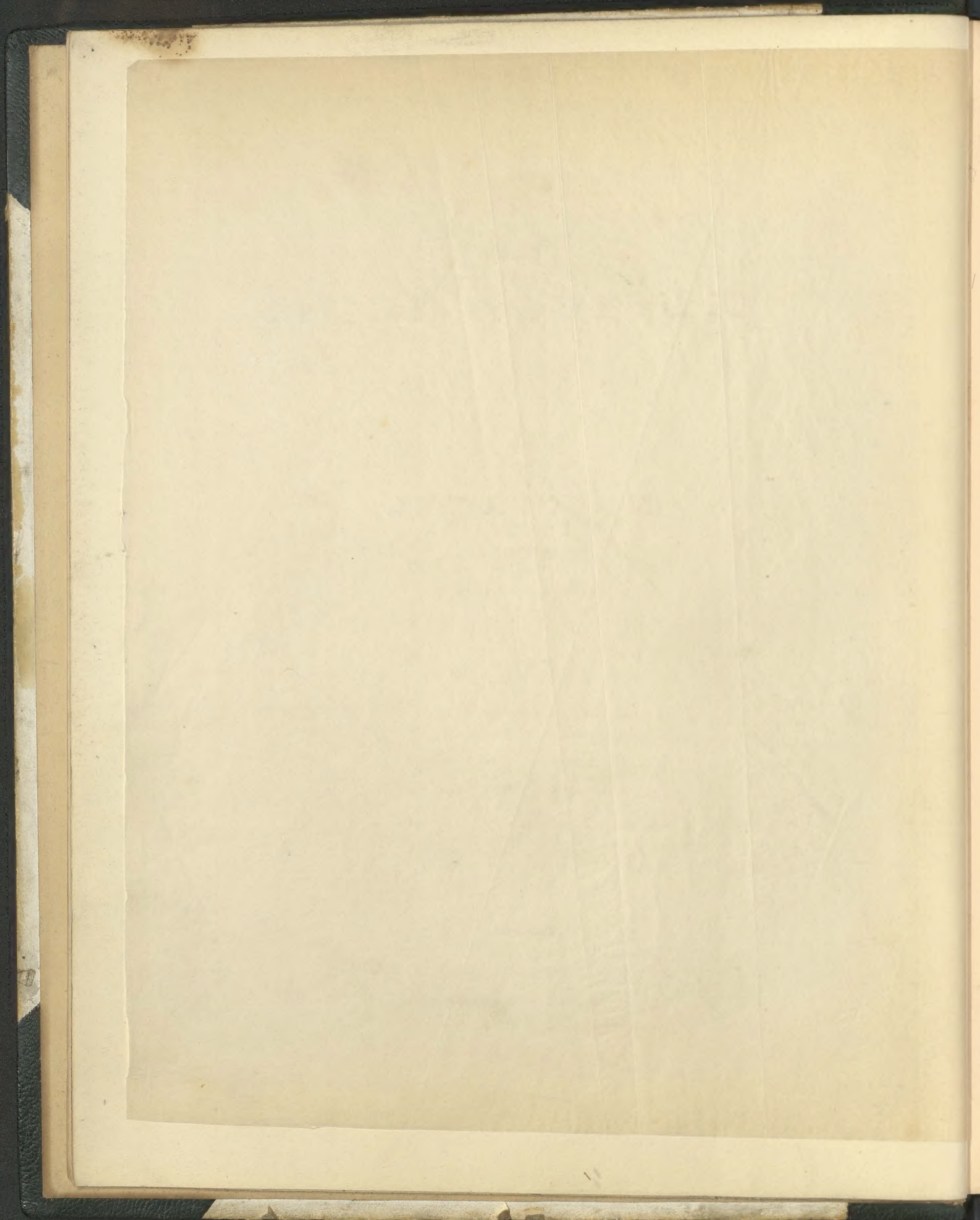
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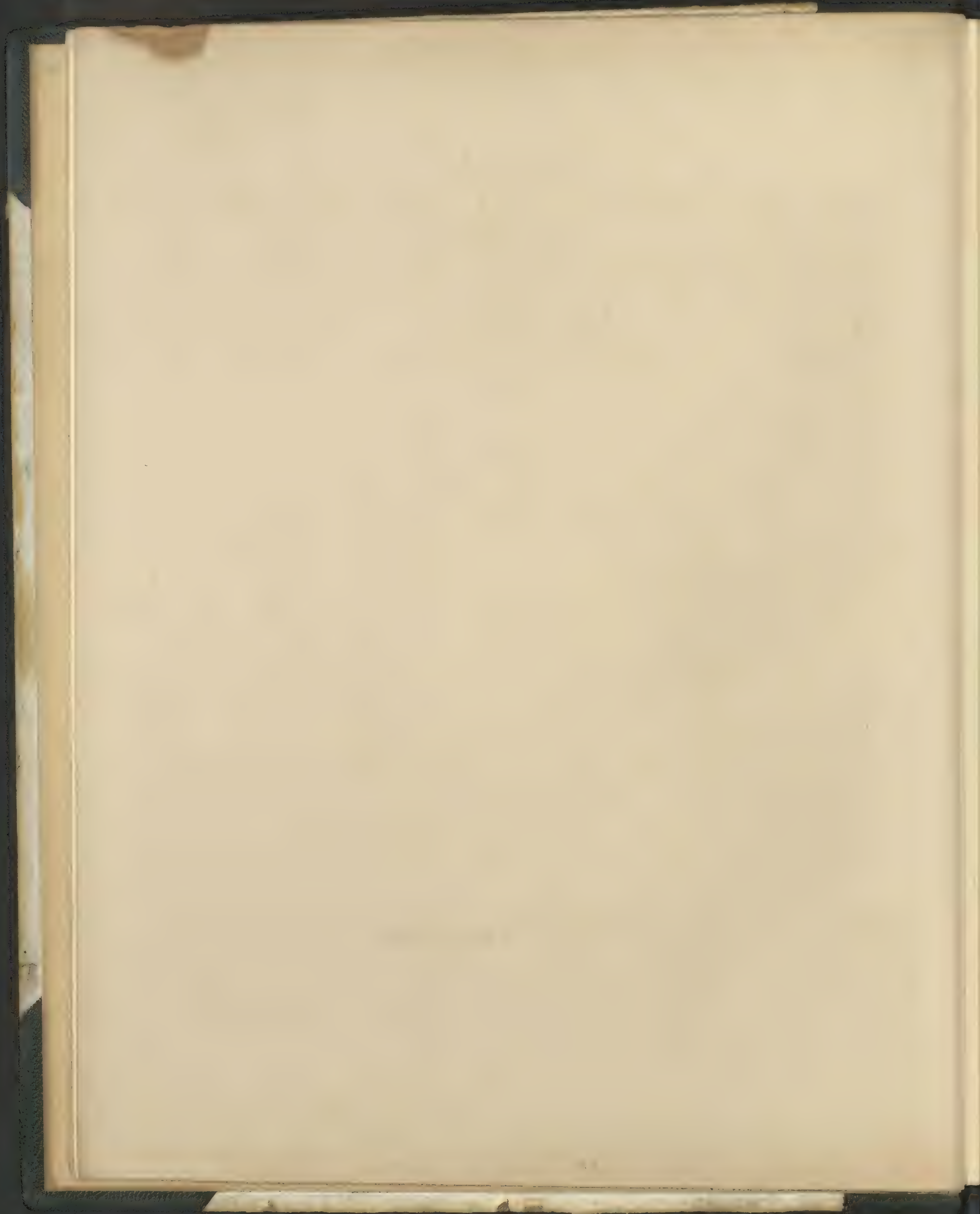
To

Wm. L. Harrison.

The Musical Gem for 1831.

Printed by W. L. Harrison, 10, New Street, London.







DEDICATION.

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TO

HER MOST EXCELLENT MAJESTY

ADELAIDE,

QUEEN OF GREAT BRITAIN,

&c. &c. &c.

---

MADAM,

*With feelings of profound respect, we beg leave to inscribe to your Majesty the present volume of THE MUSICAL GEM, and to testify our heartfelt gratitude for the permission so graciously accorded to its Editors for its being issued under the immediate sanction of your Majesty.*

*That the reign of our beloved Monarch, and your Majesty's happy participation in the throne of these realms, so auspicious, amongst the highest and best interests of the Nation, to the prosperity of the Fine Arts and the protection of Native Talent, may long continue to crown the blessings bestowed by Providence upon the British People, is the earnest prayer of,*

MADAM,

*Your Majesty's most dutiful, most humble, and*

*most devoted servants,*

N. MORI.

W. BALL.

LONDON, NOVEMBER 1ST, 1830.







## PREFACE.

THE Editors of THE MUSICAL GEM, impressed with a deep sense of gratitude for the high and flattering encouragement bestowed on their former volume, desire respectfully to express their humble acknowledgments for the illustrious patronage by which it was so honorably distinguished, and the many gratifying testimonials which accompanied its progress in the public favor. In preparing their present offering for its course of emulation among the now extensive number of its talented compeers, they confidently hope that their *Souvenir* for 1831, following in the path over which such flowers have been kindly strown, will be found not unworthy of the share of welcome to which it aspires in its advance on that which lies before it, at the invitation of the New Year.

*London, November 1st, 1830.*



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## LIST OF EMBELLISHMENTS.

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### I. PORTRAIT OF HIS PRESENT MAJESTY,

Lithographed by GAUCI. (Frontispiece.)

### II. PRESENTATION PLATE,

Designed and executed by R. J. HAMERTON.

### III. PORTRAIT OF MADAME PASTA,

Lithographed by GAUCI. (Page 2.)

### IV. PORTRAIT OF PAGANINI,

Lithographed by GAUCI. (Page 23.)

### V. PORTRAIT OF HUMMEL,

Lithographed by WILLIAM SHARPE. (Page 48.)

### VI. PORTRAIT OF MADEMOISELLE TAGLIONI,

Lithographed by GAUCI. (Page 75.)



## MADAME PASTA.

THIS admirable singer, whose genius, power, and talent, have placed her at the summit of her arduous profession, was born at Milan in 1799. She became the wife of Signor PASTA at an early age, and was only in her seventeenth year when Mr. AYRTON, who met with Signor and Madame PASTA at the house of the celebrated PAER, in Paris, engaged them both for the ensuing season at our Opera-house. Signor PASTA, however, who possesses a tenor voice, never publicly appeared here; the success of the celebrated CRIVELLI, who was likewise brought to England by the same gentleman for that season, left no opening for the employment of any other tenor in 1817; and Signor PASTA has since renounced all thoughts of the stage.

In the last-named year Madame PASTA made her first appearance on any stage, at the King's Theatre, in the character of *Telemaco*, in MEYER's Opera of *Penelope*; and her form, in the male attire she had assumed for her *début*, was much admired. Experience, however, was wanting to the developement of those abilities which have since so greatly distinguished her; and though she showed, most distinctly, the possession of a talent that demanded only a little time and culture, when happier opportunities might favor its display, she withdrew from an arena where the secondary rank of parts to which she had been called afforded but little prospect of encouragement, and, at the end of the season, quitted England to cherish the latent flame of genius and capability amidst the more genial and fostering influences of her native land.

On her arrival in Italy, this strong-minded and superior woman, in the full consciousness of what she might become, nerved herself to the task before her; and the whole of her time was passed with unabating perseverance, in the enthusiastic pursuit of study, the hearing of the best performers, and in the sedulous devotion of the knowledge and observation she acquired to the highest requisitions of her art.

After a lapse of four years thus employed, she suddenly re-appeared. Paris was the scene of this her second commencement, and the Parisians at once felt and acknowledged her worth; though it was perhaps hardly to have been expected that her severe and in-artificial style of representation would have found favor in the eyes of a people so devoted to an arbitrary mode of acting and expression.

Nothing, indeed, can be more free from trick or affectation than PASTA's performance. There is no perceptible effort to *resemble* the character she plays; on the contrary, she enters on the stage the character itself; transposed into the situation, excited by the hopes and the fears, breathing the life and the spirit of the being she represents.

The character of Madame PASTA's voice is, as to compass, a *mezzo soprano*, the present excellence of which evinces the richest and most industrious cultivation.

On the truth, the force, and splendor of her acting, volumes might be compiled of













ALICE, QUEEN OF HUNGARY







unqualified panegyric from the first critical authorities throughout Europe. Never were opinions more unanimous, nor praise in its highest degree more justly earned.

The sensation excited by Madame PASTA's performances in the French Capital induced immediate steps to be taken for bringing her to London; and she re-appeared amongst us on Saturday, the 24th of March, 1824, as *Desdemona*, in ROSSINI's *Otello*. The manner in which she sustained that character is fresh in the remembrance of her innumerable admirers. She gave it a consequence and effect that enchained the attention and obtained the warmest suffrages of those who were least partial to the Opera itself. Her reputation, indeed, was, on this occasion, established, and she stood the reigning and unrivalled favorite of the lyrical stage. The general audience was captivated by the vigor and truth of her representation, and the musical judges found great cause of commendation in her science, and her chastened judgment, the exercise of which prevented too much being done, and left her triumph to be accomplished without the aid of artifice or misplaced execution.

Madame PASTA is certainly not less worthy of distinction as an actress than as a singer. Her expression and gesture are in excellent keeping with her singing; all three are the offspring of deep feeling and correct judgment. In figure she is rather below the middle size, but is exceedingly well proportioned. Her features are regular and expressive, and her whole countenance indicates a decided genius for the serious drama.

The principal Operas in which Madame PASTA has appeared in Italy, France, Germany, and England, are *Otello*, *Medea*, *Camilla*, *Nina*, *Romeo e Giulietta*, *Tancredi*, and *La Rosa Bianca e Rosa Rossa*.

Since Madame PASTA's last return to Italy, at the close of the season of 1829, her time has been passed partly in retirement on the banks of the Lake of Como, and partly in professional engagements at the principal towns of the Italian and German States, where she has been received with unbounded enthusiasm\*.

Her renewed visit to this country in the course of the forthcoming season is confidently expected, and will be hailed by the lovers of the art of which she is so bright an ornament, and by all the admirers of her personal excellence and talent, with sincere welcome and delight.

---

\* At Verona the *Instituto Filarmonico* of that city lately presented PASTA with a medal, having on one side  
 Alterna Vice Triumphans.  
 MDCCCXXX.

And on the reverse, a laurel wreath, with

IVDITHÆ PASTA  
 COLL. AMPHIONVM  
 VERONENSE  
 INTER PLAUDENTES  
 OBSTUPESCENS.



## SPIRIT OF MUSIC.

THE WORDS BY MISS SMITH.

Spirit! Spirit! come to me now!  
 The leaves are trembling on the bough,  
 And the sweet breath of the western breeze  
 Shakes clouds of blossoms from the trees:  
 The nightingale, thy fav'rite child,  
 Fills the air with her warblings wild!  
 Now is the genial hour for thee:  
 Spirit of Music! come to me!

Spirit of Melody! Spirit divine!  
 Thou knowest, thou knowest my soul is thine!  
 Grant me a voice whose thrilling tone,  
 Whose sweetness, may be all thine own!  
 Give me to touch, by its secret lore,  
 Hearts that have never been touch'd before!  
 Thou that dwell'st in the balmy air,  
 Spirit of Music! hear my pray'r!

Beautiful Spirit! I call thee again!  
 Oh! let not thy captive plead in vain!  
 I sue for a power that may breathe  
 Calmness and peace! for I would wreath  
 Such a mystic spell around the soul  
 As colder sway shall ne'er control!  
 Come, with thy healing minstrelsy,  
 Celestial Spirit! O come to me!



"SPIRIT OF MUSIC."

*The Music by Miss Smith.*

*Allegretto.*

VOCE.

*con leggierexxa.*

PIANO.

FORTE.

*p* *cres:* *f*

Spirit! Spirit! Come to me now! The leaves are trembling

*p* *b*

on the bough, And the sweet breath of the wes--tern breeze Shakes

*p*



clouds of blossoms from the trees! The Night in gale, thy

fav'rite child, Fills the air with her warblings wild:

Now is the genial time for thee, Spi-rit of Mu-sic!

ad lib:  
Come to me!

1831

2<sup>d</sup> Verse.

Spirit of Melody! Spirit di-vine! Thou knowest, thou knowest my  
 soul is thine! Grant me a voice whose thrill-ing tone, Whose sweet-ness may be  
 all thine own, - Give me to touch, by its secret lore, Hearts that have never been  
 touch'd before! Thou that dwell'st in the balmy air, - Spirit of Music! Hear my pray'r.

*soave* *ad lib:* *sym*

3<sup>d</sup> Verse.

Beau-ti-ful Spirit! I call thee a-gain! Oh, let not thy Cap-tive  
 plead in vain! I sue for a pow-er that may breathe Calm-ness and peace, for  
 I would wreath Such a mys-tic spell a-round the soul As cold-er sway shall  
 ne'er control: Come, with thy healing Minstrelsy, Ce-lestial Spirit! O come to me!

*ad lib:* *sym:*



# THE PRIDE OF THE VALLEY,

*The Music by Himmel.*

*Andantino*  
*Espressivo.*

Ah! tell me, in kindness, ye

spirits that rove These grottoes, these bowers, Dear haunts of my love! Where is she

now? Ah! tell me where? Ah! tell me where? Forbear, forbear

*p*  
I hear thee, sad *Echo!* My dark fate I see, And *The*

*Pride of the Valley* re.... turns not to me.

*mf*

*2<sup>d</sup> verse.*  
No answers but thine to my

*p*

lorn heart re.... ply, No more her sweet mu-sic re....



*echo*  
sponds to my cry: I hail her song— Alas! no more. Alas! no

*f* more The charm is o'er..... *p* Mourn with me, sweet Echo! To

this love-ly shore The Pride of the Valley re... turns ne... ver *cal? ad lib:*

more. *mf*

# THE PRIDE OF THE VALLEY.

THE WORDS BY G. J. SEYMOUR.

Ah! tell me, in kindness, ye spirits that rove  
 These grottoes, these bowers, dear haunts of my love!  
 Where is she now? Ah! tell me where!  
 (*Echo*) Ah! tell me where.—Forbear, forbear!  
 I hear thee, sad Echo! my dark fate I see,  
 And *The Pride of the Valley* returns not to me.

No answers but thine to my lorn heart reply,  
 No more her sweet music responds to my cry:  
 I hail her song, alas! no more.  
 (*Echo*) Alas! no more.—The charm is o'er!  
 Mourn with me, sweet Echo! to this lovely shore  
*The Pride of the Valley* returns never more.



“HASTE THEE, LOVE!”

THE WORDS BY W. E. ATTFIELD.

O! haste thee, love, hither! the tabors are sounding,  
The lively guaracha is heard o'er the sea;  
My own fairy bark, on the light billow bounding,  
Waits only, waits only for thee.  
The sweet mandolin, to the castagnet ringing,  
The dance, gaily woven again and again,  
Oh! these shall be thine, love! to memory bringing  
The pleasures long past of our dear native Spain.  
Then haste thee, love, &c.

No longer, my own love, no longer in sadness  
We'll droop o'er the shadows of moments gone by;  
But offer our hearts to the sunshine of gladness,  
Whenever a beam shall be nigh.  
The breeze, with its perfumes from grove and from bower,  
Now o'er the dark waters is shedding its balm;  
The earth it is breathing a charm on the hour,  
And the smile of the heaven is lovely and calm.  
Then haste thee, love, &c.

<sup>22</sup> **HASTE THEE LOVE!** <sup>22</sup>

GUARACHA.

*The Music by Auber.*

*Allegretto*  
*Moderato.*

*f*

O haste thee, love, hither; The tabors are sounding, The live-ly Guaracha. is

*p*

heard o'er the sea! My own fairy Bark, on the light billow bounding, Waits



on-ly waits on-ly for thee. . . . The sweet Mandolin to the

Castagnet ring-ing, The Dance gaily woven a - gain and a - gain - Oh!

These shall be thine, love! to memory bringing The pleasures long past of our

dear native Spain! Then haste thee love hither! The tabors are sounding, The

live -ly Guaracha is heard o'er the sea! My own fai-ry Bark, on the

light billow bounding, Waits on-ly, waits on-ly for thee. —

*2<sup>d</sup> Verse.* No lon-ger, my own love! no lon-ger in sad-ness We'll

droop o'er the sha-dows of mo-ments gone by; But offer our hearts to the

sunshine of gladness, When-ev-er a beam shall be nigh. . . . The

breeze, with its perfumes from grove and from bower, Now o'er the dark waters is

shedding its balm, The Earth, it is breathing a charm on the hour, And the

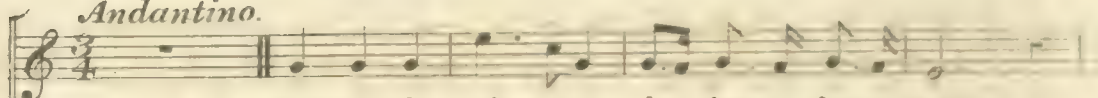
smile of the Heaven is love-ly and calm. Then Haste thee, &c.




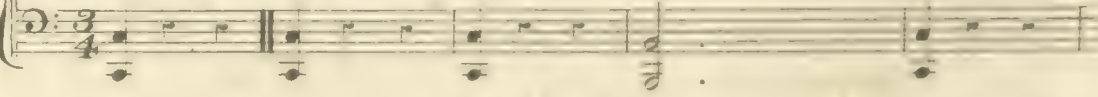
LA SERENADE,  
TYROLIENNE.

Musique de M<sup>lle</sup> Eucharis Pacini

*Andantino.*

VOCE.  Sous ta fe--nê--tre je chante douce-ment,

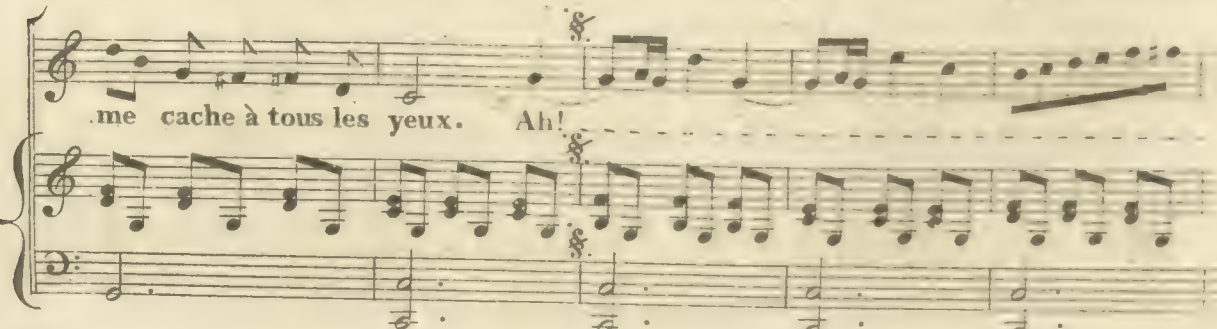
PIANO 

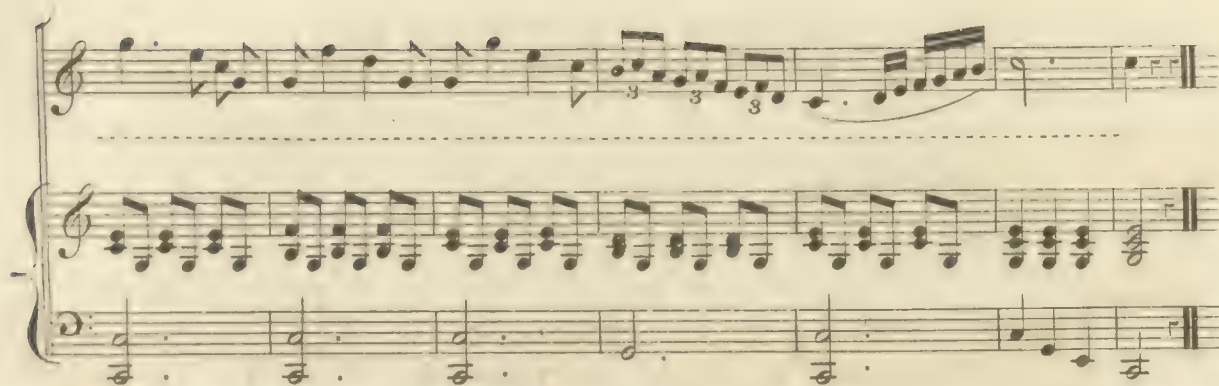
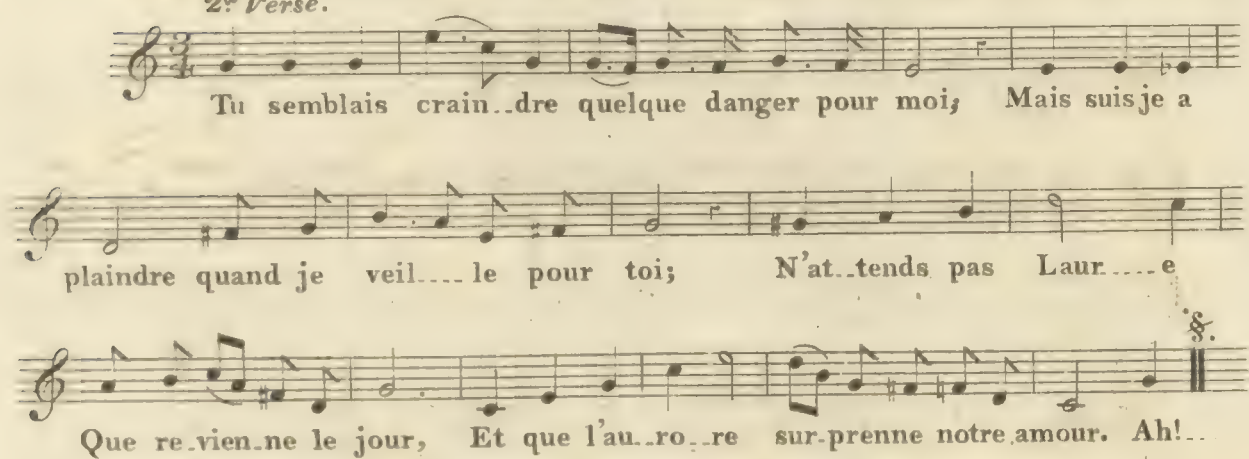
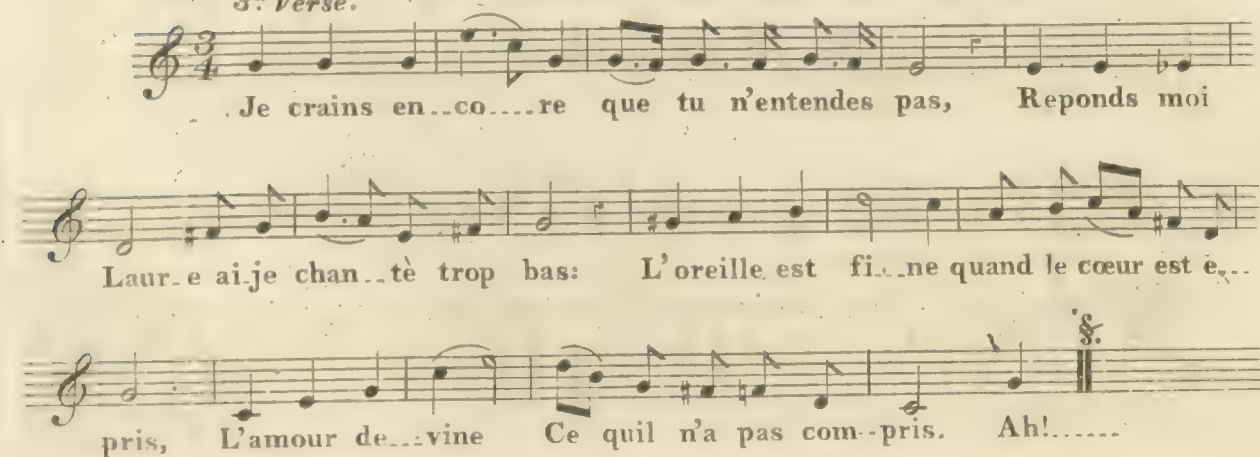
FORTE. 

Laure peut-être en-ten-dra son a-mant; J'attends que

l'om-bre en-ve-loppe les cieux, Que la nuit sombre

me cache à tous les yeux. Ah!



2<sup>d</sup> Verse.3<sup>d</sup> Verse.



LA CACHUCHA,  
LOOK FROM THE LATTICE LOVE,  
DUETT,

*Spanish. Melody.*

*Ten--go you--na ca chu--chi.....ta,      Que na--ve...*

*1<sup>st</sup> Voice.*

Look from thy lattice, love, look! and see,      O'er the dark

*2<sup>d</sup> Voice.*

Look from thy lattice, love, look! and see,      O'er the dark

*PIANO*

*FORTE.*

gan-do de no...che, En e chan-do-le los  
wa-ters shi-ning, See where my Bark draws  
wa-ters shi-ning, See where my Bark draws

*re... mos, Pa... re... ce que voy en co... che.*  
 near for thee,— Hasten, for Day is de... cli... ning.  
 near for thee,— Hasten, for Day is de... cli... ning.

*Va... mo... nos, chi... na del al... ma! Va... mo...*  
 Soft-ly a... far Dies the dim ray, love,— Lo! the night  
 Soft-ly a... far Dies the dim ray, love,— Lo! the night

*nos, a Puer.to Re... al, Va... mo... nos—*  
 star,— Hither a... way, love, Hither a... way!  
 star,— Hither a... way, love, Hither a... way!



*que pa...ra, pas-ar-tra ba-jos Lo mis*

Ev' ry vain fear. Pry'thee al....lay, love,— Freedom is

Ev' ry vain fear. Pry'thee al....lay, love,— Freedom is

*mo da aquí que al...la, Va. mo nos!*

here, Hither a....way, love, Hither a way!

here, Hither a....way, love, Hither a....way!

2

Hither! and, while thy trembling eye  
 Brightens with hope endearing,  
 Silently over the wave we'll fly,  
 Like the swift breeze careering.  
 Look from thy tow'r,—Why dost thou stay, love?  
 Hark! 'Tis the hour,—Hie thee away, love,  
 Hie thee away!  
 Down the lone stair watchfully stray, love,—  
 Danger lurks there,—Haste thee away, love,—  
 Haste thee away!

## LA SERENADE.

---

PAROLES DE MADAME LA COMTESSE DE BRADI.

---

(FROM THE ALBUM OF A LADY OF TITLE.)

Sous ta fenêtre je chante doucement !  
Laure peut-être entendra son amant ;  
J'attends que l'ombre enveloppe les cieux,  
Que la nuit sombre me cache à tous les yeux.

Tu semblais craindre quelque danger pour moi ;  
Mais suis-je à plaindre quand je veille pour toi ?  
N'attends pas Laure que revienne le jour,  
Et que l'aurore surprenne notre amour.

Je crains encore que tu n'entends pas ;  
Reponds moi, Laure, ai-je chanté trop bas ?  
L'oreille est fine quand le cœur est épris,  
L'amour devine ce qu'il n'a pas compris.



## LOOK FROM THY LATTICE, LOVE.

THE WORDS FROM THE SPANISH  
BY G. J. SEYMOUR.

Look from thy lattice, love! look, and see!  
O'er the dark waters shining,  
See where my bark draws near for thee—  
Hasten, for day is declining.

Softly afar  
Dies the dim ray, love:  
Lo! the night-star—  
Hither away, love,  
Hither away!  
Ev'ry vain fear  
Pr'ythee allay, love:  
Freedom is here—  
Hither away, love,  
Hither away!

Hither! and, while thy trembling eye  
Brightens with hope endearing,  
Silently over the wave we'll fly,  
Like the swift breeze careering.  
Look from thy tow'r;  
Why dost thou stay, love?  
Hark! 'tis the hour—  
Hie thee away, love,  
Hie thee away!  
Down the lone stair  
Watchfully stray, love:  
Danger lurks there—  
Haste thee away, love,  
Haste thee away!

Look from thy lattice, love! heedful be!  
Ere the bright moon arising  
Flings her broad ray o'er shore and sea,  
Thy secret path surprising.  
Ah! thou art nigh,  
List'ning my lay, love:  
Tarry not—fly!  
Hither away, love!  
Hither away!  
Ev'ry vain fear  
Pr'ythee away, love!  
Freedom is here—  
Hither away, love,  
Hither away!

\* This word, which is not to be found in any dictionary of the Spanish language, is ordinarily applied to a favorite damsel, a bird, a little cap, and, in short, to anything that is graceful or pretty. In the dialect of the *Gitanos*, or gipsies of Andalusia, the same term signifies gold. In a more elevated style, *cachucha* means that part of the quiver in which Cupid puts his darts. In the above song it means a boat. The songs of this class are various, and are sung frequently by the water-carriers from the above-named province who ply in the streets of Cadiz.

The *cachucha solo*, danced either by a man or a woman alone, though better suited to the latter, is admirably calculated to accompany the medley of music peculiar to this dance; which is sometimes impassioned, sometimes sprightly, and sometimes gracefully calm†.

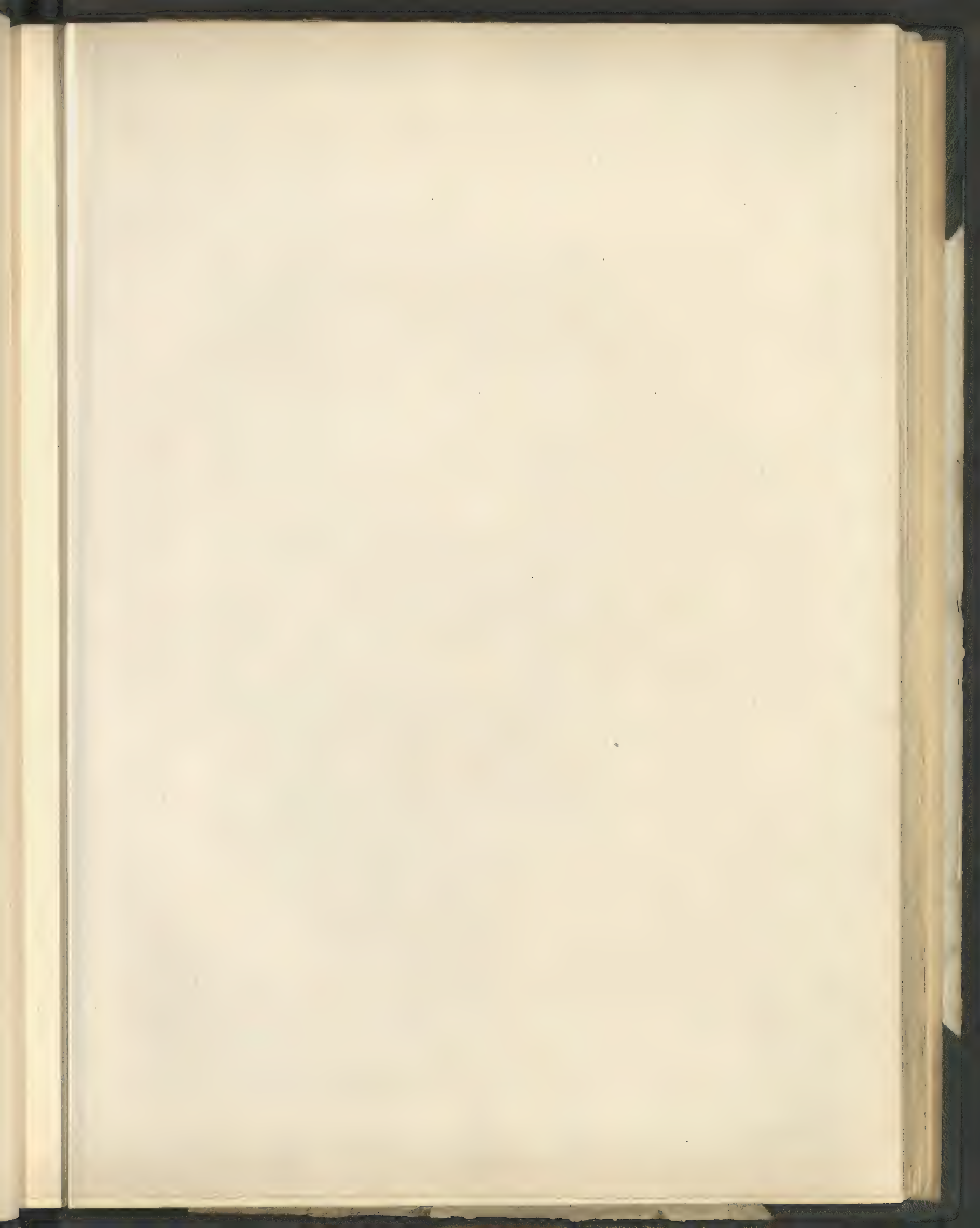
† The celebrated Senora MERCANDOTTI (now Mrs. HUGHES BALL), so highly admired at the King's Theatre during her short engagement in 1822 and 1823, made her first appearance in *La Cachucha* at that house when only fifteen years of age.

## LA CACHUCHA\*.

Tengo yo una cachuchita  
Que navegando de noche  
En echandole los remos  
Parece que voy en coche  
Vamonos china del alma  
Vamonos a Puerto Real  
Vamonos  
Que para pasar trabajos  
Lo mismo da aqui que allá  
Vamonos.

Mi cachucha en alta mar  
A todos vientos camina  
Y nunca va mas ligera  
Que cuando va de bolina  
Vamonos china del alma  
Vamonos a la caleta  
Vamonos  
Veremos los guacamayos  
Con fusil y bayoneta  
Vamonos.

Tengo yo una cachuchita  
Que me la dio un cachuchero,  
Vaya, una cosa bonita  
Con muchisimo salero  
Vamonos china del alma  
Vamonos al melonar  
Vamonos  
Y en el caminito, haremos  
Entre los dos un telar  
Vamonos.







*Niccolò Paganini*

The Medical Gem 1831







*[Faint, illegible handwritten text]*

## PAGANINI.

THE fame of NICOLÒ PAGANINI, as the first of Violinists, has long resounded throughout Europe. Travellers of various nations have concurred in verifying amongst us the wonders told of this great master; and the most skilful professors of music, familiarized to the display of excelling talent, have pronounced him not only to be beyond all precedent afforded us "by tale or history," but so far to have outstripped all living rivalry, that no description can do justice to the powers which distinguish him from every other artist of our time.

This extraordinary man, the son of an eminent professor of the violin at Genoa, was born in that city in the year 1783. He commenced taking lessons from his father when very young, and was then placed under the tuition of the Director of the Orchestra, Giacomo Costa, by whose assistance his musical knowledge was rapidly advanced. While yet a boy, he quitted Genoa for Milan, to avail himself of the instructions of Alexander Rolla (at that period justly accounted the first violinist in Italy), from whom he received so much advantage, that in 1792, when only eight years of age, he gave concerts, and at twelve became known as a composer. Shortly after, he was named leader of the band at Lucca; he was then fourteen; from thence he removed to Naples, where his performances were attended with extraordinary success.

In 1805 Paganini entered the service of Napoleon's sister Eliza, Princess of Lucca and Piambino, in the capacity of director of the orchestra; and, when she became Grand Duchess of Tuscany, he followed her to Florence, where he became the object of unbounded admiration. Having, in consequence of a wager, one night led an opera and played a solo on a violin with only two strings, the third and fourth, it is said that the Princess suggested to him the idea of composing a concerto for the fourth string, after she had heard him draw such surprising tones from it; and also that she had much difficulty in persuading him to avail himself of his talent. This, however, was the origin of those *tours de force* he has since accustomed himself to make on his instrument, and which, in coupling so much of eccentricity with the science over which his mastery is so absolute, have given the performances of Paganini a fame and character perfectly unique. It was in 1810 that he for the first time gave, at a court concert, his variations on the fourth string, the extent of which he had carried to three octaves, by means of harmonic sounds. This novelty succeeded prodigiously, especially when he had made it public, which he did at a concert given by him at Parma on the 10th of August, 1811.

When Paganini became known to Rossini, the latter, who plays all kinds of instruments, is said to have been so captivated by the talent of the Genoese, that for six months he devoted himself to the arduous and not unsuccessful study of the violin. Meyerbeer, the celebrated composer, once underwent an equal fascination. He was on the point of quitting Florence for Naples, where he was going to bring out one of his works. That town, which he had never yet seen, held out a double attraction to him. He was eager to enjoy its delightful climate; but he heard Paganini, and both Naples and his opera were forgotten. Paganini travelled through Tuscany; Meyerbeer followed him, and heard him eighteen times before he could prevail upon himself to leave him. In a country where all are musicians, where they have music at every moment in the day, and where consequently they care but little for concerts, Paganini attracted



crowds everywhere, and excited a universal enthusiasm. At Milan, during one visit, he gave nineteen concerts in succession, and without diminution of his audiences; in Germany, where many obstacles were arrayed against him, he enjoyed similar triumphs; at Vienna, the rooms were not large enough to contain the concourse; and at Berlin, where the opposition was still greater, the same circumstances were repeated, and the farewell that he received at his eighteenth concert consisted in an invitation to remain there for ever. At Dresden, Frankfort, Leipsic, Breslau, Prague, and Stutgard, he turned the heads of the cold inhabitants of the North with the same success. At Warsaw, the Polish *dilettanti*, on the day of his departure, assembled to the number of eighty, about half a league from the town, and Elsner, the Director of the Conservatory, presented him, in the name of the party, with a gold snuff-box bearing an inscription tributary to his unrivalled talents. This was in 1829. The limits of this brief sketch will not allow of our citing those extraordinary instances of the surprising genius and abilities of Paganini which are so well remembered at the various places he has visited, particularly at Rome, at Verona, and at Milan; at which latter city a memorable exemplification of his superiority was afforded in a trial of skill between him and the celebrated Lafont. In fact, his execution was so wonderful, that Lafont, who has a just claim to great talent, no longer doubted the power of the daring Genoese to conquer impossibilities\*.

The latest accounts of Paganini represent his reception everywhere throughout his renewed tour in Germany as enthusiastic in the extreme. It is confidently stated, that he will shortly appear in the French capital, and from thence proceed to London, where the highest interest is excited by the unanimous accounts we have received of his great abilities, the fruit of a genius and a perseverance which have achieved for him a reputation unequalled in the annals of the art†.

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\* Mr. F. Cianchettini, who was present at the contest where the public judgment conferred new wreaths on Paganini, justly says: "M. Lafont, having acquiesced in silence to such a decision, does not diminish one iota of his acquired fame; as not only himself, but every living violinist who dares to enter into rivalry with Paganini, will be prostrated."

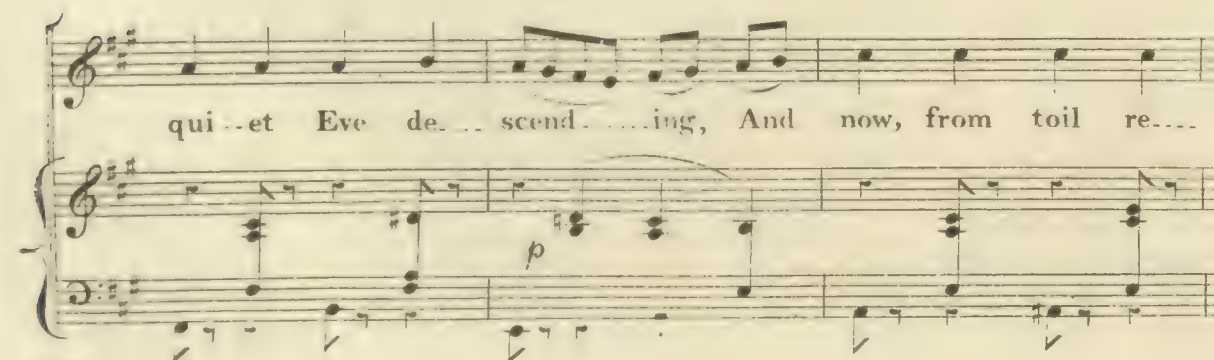
† As "Envy will Merit as its shade pursue," it is not to be supposed that disappointed Mediocrity has traced without calumny and imputation the path of Paganini. Rumors, propagated by malevolence, of his having, at some period, undergone a long incarceration for a crime committed under the excitement of domestic jealousy, and of his owing all his talent to the leisure of imprisonment, were at one time prevalent in Italy, and even preceded him to Vienna, where a great number of the credulous inhabitants became prejudiced against him. He demanded an enquiry from the Austrian Government, and the result proved the absurdity of the charge. It had its origin, however, in a mistake: a Polish violin-player, who had been arrested for debt at Milan, having been the person with whose name that of Paganini had been confounded amid the exaggerations of report.

The personal appearance of Paganini is singularly striking. In stature he is rather above the middle height: his constitution is weak, and his carriage is extremely languid. Although retiring, his deportment does not want ease or dignity. Long black curling hair shades his face, and makes the melancholy paleness of his complexion still more remarkable. His nose is prominent, and his long and thin countenance has the aspect of what physicians call the Hippocratic face. His eyes, though small, are sharp, piercing, and full of expression; and his physiognomy, which, without being disagreeable, is not prepossessing at first sight, becomes attractive so soon as it is animated. He has the appearance of a valetudinarian, and indeed for some years he has suffered from an affection of the chest.—Vide "Some Account of the celebrated Violinist, Nicolo Paganini, translated from the French of G. Imbert de Laphaleque."

Paganini's compositions are numerous, and are progressively increasing. They abound in charming melodies, and present striking combinations of profound skill and characteristic originality. His quartets for two violins, tenor, and bass, have been well known in Italy for fifteen or eighteen years.



## ROSALIE.

*The Music by Bellini**Allegretto**Moderato.*



po...sing, be...neath the sun...set Tree, Our

*mf*

Vil...lage Maids; my Fair...est, their ru...ral songs while

*p*

*colla parte*

blend...ing, En...twine, of sweets the ra...rest, the

*colla parte*

*calando*

Bri...dal Wreath for thee, for thee, My own dear Ro...sa...

lie!

*f*

*p* 2<sup>d</sup> verse.

My hum-ble Home, To — Mor..... row, with

*p*

me, my lov'd one, sha.....ring, From ev'ry anxious

so.....row there shield....ed shalt thou be, And

*mf*



*colla parte*

bless the fav'ring Pow-er, our hearts, our vows en- dear-ing, That

*colla parte*

gave in hap-py hour, the Bri-dal Wreath to

*calando*

thee, to thee, My own dear Ro- sa- lie!

*f*

## ROSALIE.

---

THE WORDS BY WILLIAM BALL.

---

The lovely day is closing,  
The quiet eve descending,  
And now, from toil reposing  
Beneath the sun-set tree,  
Our village maids, my fairest,  
Their rural songs while blending,  
Entwine, of sweets the rarest,  
The bridal wreath for thee,  
My own dear Rosalie !

My humble home, to-morrow,  
With me, my lov'd one, sharing,  
From ev'ry anxious sorrow  
There shielded shalt thou be,  
And bless the fav'ring Pow'r,  
Our hearts; our vows endearing,  
That gave, in happy hour,  
The bridal wreath to thee,  
My own dear Rosalie !



## THE WARNING.

TRANSLATED FROM THE SPANISH

BY W. E. ATTFIELD.

Love, that from flower to flower  
 For sport delusive flies,  
 Knows but a joyless hour,  
 That soon in sorrow dies.

Ye, who the charm would borrow  
 That faithful bosoms share,  
 Ye, who would shun that sorrow,  
 Of that vain sport beware!

## "EL AMOR SIEMPRE EMPIEZA."

BOLERO\*.

El amor siempre empieza  
 Por algun chiste,  
 En sugeriones media,  
 Y acaba triste.

Por eso es bueno,  
 Para evitar tristezas,  
 Huir del chiste.

\* THE BOLERO.—This favourite Dance of the Spanish people, which is of a more noble and restrained character than the *fandango*, is executed by two persons, male and female. It comprises five divisions; namely, the *paseo*, or promenade, a sort of preparatory movement; the *traversion*, or crossing, which reverses the *places* of the dancers; and then the *diferencias*, which demands a change of *steps*. The *traversion*, or back again, is then followed by the *finales*, which is succeeded by the *bien parado*, a graceful display of attitude or position by the couple who are dancing. The air of the *bolero* is sometimes set to the time of  $\frac{3}{4}$ , at others  $\frac{2}{4}$ . The music, which abounds with cadences, is susceptible of great variety, and bears some resemblance to that of the *polaca*. The subject or melody of this dance may be altered at pleasure; but its peculiar accent, its time, and its flourishes, must be well measured: the latter are termed false pauses. The steps of the *bolero* are performed *terre-à-terre*; they are either sliding, beaten, or retreating: being always, as it were, *ben marcado*, or clearly and strongly defined. When the *boleros* are sung, and accompanied by a guitar, they are called *seguidillas boleras*. *Seguidillas* means only *sequel* or continuation; the air being, in this case, the same as the *bolero*, continued by the voice and followed with a flourish from the instrument.

"The word BOLERO, *saltationis Hispanice genus*, is derived from the verb *volar*, or from the Spanish noun *volero*, which is the same as *volador*, the sense of which has probably been applied to the *bolero*, from the lightness with which it ought to be executed."—BLAIS.

## THE WARNING,

*The Music by Tor.*

VOCE.

PIANO

FORTE.

The musical score is written for voice and piano. It consists of three systems of staves. The first system has a vocal staff (VOCE.) and a piano staff (PIANO/FORTE). The piano staff is divided into two parts: a treble clef part (PIANO) and a bass clef part (FORTE). The second system continues the piano part. The third system also continues the piano part. The music is in 3/4 time and features a mix of eighth and sixteenth notes, with some rests for the voice.



Love, that from flow...er to flower For sport de... lu... sive  
 El... a... mor siem... pre em... pie... za Por al... gun chis.

flies,  
 te, For sport de...  
 Por al... gun

lu... sive flies, Knows but a joy... less hour... That soon in  
 chis... te, En su je... cio nes me. dia Ya... ca... ba

sor... row dies. Knows but a joy... less  
 tris... te. En su je... cio nes

hour, That soon in sor row dies.  
media Ya...ca...ba tris...te.

2<sup>d</sup> Verse.

Ye, who the charm... would borrow That faithful bo...soms  
Por e...so es... bu...e...no,

share, That faithful bo...soms share, Ye who would shun that  
Pa-ra e...vi...tar tris...

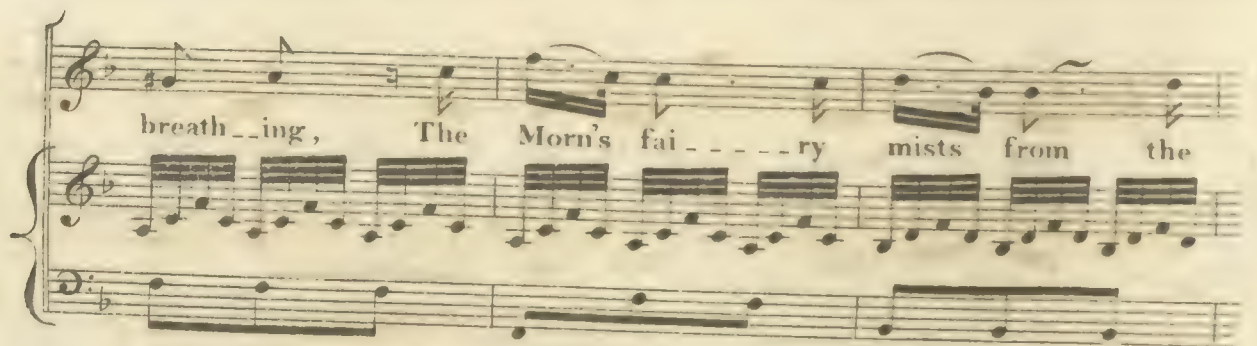
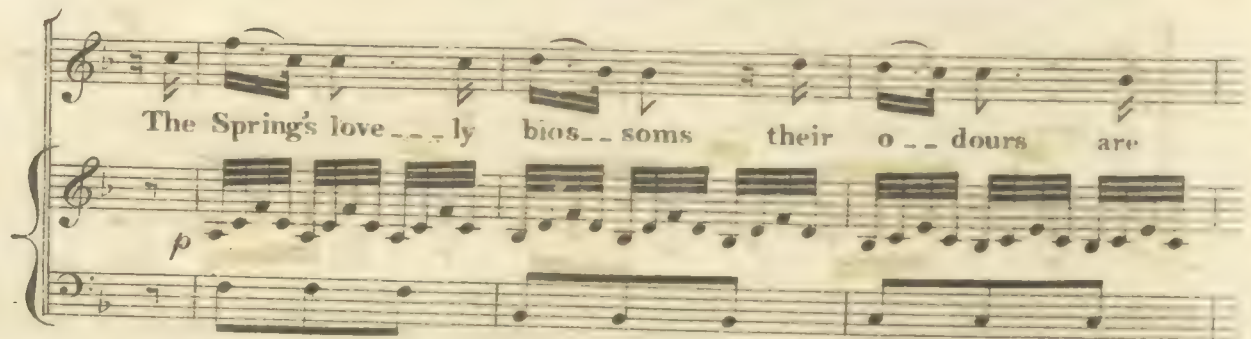
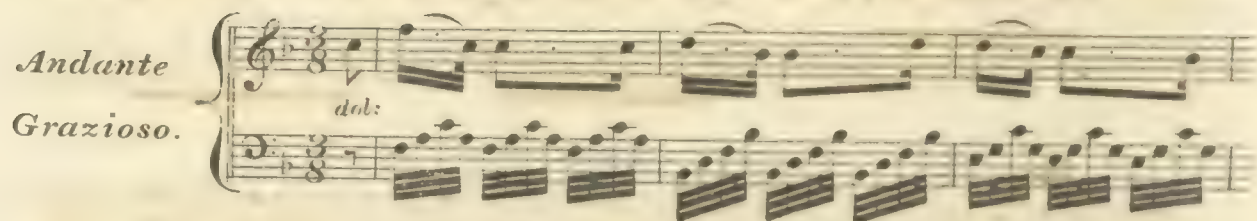
sor...row, Of that vain sport be...ware! Ye who would  
te...zas, Hu...ir del chis...te. Pa...ra e...vi

shun that sorrow, Of that vain sport... be ware!  
tar tris...te...zas, Hu...ir del chis...te.



## THE TROUBADOUR'S LAY,

CANZONET.

*The Music by Cimarosa.**Andante**Grazioso.*

blue lake are wreath-ing, And o'er its light

wave - - lets the soft breezes stray. When May's bright

hours our songs re-new, To yon fair Tow'rs, with homage due, A

band of blithe min-strels, we take our glad way, A - -



while then, my dear- - est, (This heart ev - - - er

near- - est, -) A - - dieu, - - and suc - - cess to thy

Troubadour's Lay!

*f* *mf*

*2<sup>d</sup> Verse.*

When o'er the far moun-tain the

*f* *p*

*soave.*  
 ray s de - cli - - - ning, O'er hill - side and

foun - - tain when Hes - per is shi - - ning, And

home we re - turn with the wreaths of the day, With store of

*Cal?*  
 praise from Chieftains high, And gifts to please a Maiden's eye, Our



pri - zes, our trea - sures well haste to dis - play; And

thou, O my Fair - est! shalt ga - ther - the

ra - rest, And share the su - cess of thy Troubadours -

*Lay.* *Fine.*

## THE TROUBADOUR'S LAY.

THE WORDS BY WALTER THORNTON, ESQ.

The Spring's lovely blossoms their odours are breathing,  
 The Morn's fairy mists from the blue lake are wreathing,  
 And o'er its light wavelets the soft breezes stray.

When May's bright hours our songs renew,  
 To yon fair tow'rs, with homage due,  
 A band of blithe minstrels, we take our glad way :

Awhile, then, my dearest,  
 This heart ever nearest,

Adieu! and *Success to thy Troubadour's lay!*

When o'er the far mountain the ray is declining,  
 O'er hill-side and fountain when Hesper is shining,  
 And home we return with the wreaths of the day,  
 With store of praise from chieftains high,  
 And gifts to please a maiden's eye,  
 Our prizes, our treasures, we'll haste to display!

And thou, O my fairest!  
 Shalt gather the rarest,

And share the success of thy *Troubadour's lay.*



## SYMPATHY.

THE WORDS BY THE LATE BISHOP HEBER.

A knight and a lady once met in a grove,  
While each was in quest of a fugitive love;  
A river ran mournfully murmuring by,  
And they wept in its waters for sympathy.  
"Oh! never was knight such a sorrow that bore!"  
"Oh! never was maid so deserted before!"  
"From life and its woes let us instantly fly,  
"And jump in together for company!"

They search'd for an eddy that suited the deed,  
But here was a bramble, and there was a weed:  
"How tiresome it is!" said the fair, with a sigh:  
So they sat down to rest them in company.  
They gaz'd on each other, the maid and the knight:  
How fair was her form! and how goodly his height!  
"One mournful embrace," sobb'd the youth, "ere we die:"  
So kissing and crying kept company.

"Oh! had I but lov'd such an angel as you!"  
"Oh! had but my swain been a quarter as true!"  
"To miss such perfection how blinded was I!"  
Sure now they were excellent company!  
At length spoke the lass, 'twixt a smile and a tear:  
"The weather is cold for a watery bier,  
"When summer returns we may easily die;  
"Till then let us sorrow in company."

SYMPATHY,  
BALAD.

*The Music by W. B.*

*Moderato*

*p stacc:*

The first system of the piano introduction, marked 'Moderato' and 'p stacc:'. It consists of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

A Knight and a Lady once met in a grove, While each was in quest of a

*p stacc:*

The second system, featuring the first line of the vocal melody and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on a grand staff (treble and bass). The tempo and dynamics remain 'Moderato' and 'p stacc:'.

fu-gi-tive love, A ri-ver ran mournfully murmuring by, And they

The third system, continuing the vocal melody and piano accompaniment for the second line of lyrics. The piano accompaniment features a more active bass line with eighth notes.

wept in its waters for sym-pa-thy. "Oh, "ne-ver was Knight such a

The fourth system, concluding the vocal melody and piano accompaniment for the third line of lyrics. The piano accompaniment continues with a steady eighth-note pattern in the bass.



sorrow that bore!" "Oh, never was Maid so de - serted be-fore"! From  
 life and its woes let us instantly fly, And jump in together for Company!"  
*eres*

2

They search'd for an eddy that suited the deed;  
 But here was a bramble, and there was a weed;  
 "How tiresome it is!" said the fair, with a sigh,  
 So they sat down to rest them in company.  
 They gaz'd on each other, the Maid and the Knight;  
 How fair was her form, and how goodly his height!  
 "One mournful embrace," sobb'd the Youth, "ere we die!"  
 So kissing and crying kept company.

3

"Oh, Had I but lov'd such an angel as you!"  
 "Oh, Had but my swain been a quarter as true!"  
 "To miss such perfection how blinded was I!"  
 Sure now they were excellent company!  
 At length spoke the lass, 'twixt a smile and a tear—  
 "The weather is cold for a watery bier;  
 When summer returns we may easily die—  
 "Till then let us sorrow in company!"

"IT IS THE HOUR."

ROMANCE.

*The Music by C. de Beriot.*

*Moderato.* *mf*

It is the

Hour, the lovely hour, From weary cares when lone and free, My pensive

soul awakes her pow'r, And flies a- far, -- my love, to Thee! When Ev'ning



leads her gen-tle store Of hues di-vine o'er sea and

*ad lib:*  
shore, --- Oh! then's the hour the love-ly hour, From wea-ry

cares when lone and free, --- my pensive soul --- a-wakes her

pow'r, --- And flies, my on-ly love, to Thee!

*p* *f*



2<sup>d</sup> Verse.

When all the stars, with glories new, Are seen to leave their secret

*p*

bow'rs, As if to share, in worship due, The incense

*same*

of our... breathing flow'rs, And that sweet ray, that falls like

*ad lib:*

balm Seems ev'ry earth... ly plaint to calm,--- Oh! that's the



hour, the love-ly hour, From weary cares when lone and

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). It contains the lyrics "hour, the love-ly hour, From weary cares when lone and". The piano accompaniment is in bass clef and features triplet markings over the first two measures.

free, --- My pensive soul a-wakes her pow'r --- and

The second system of music continues the vocal line and piano accompaniment. The vocal line includes the lyrics "free, --- My pensive soul a-wakes her pow'r --- and". The piano accompaniment continues with a steady rhythmic pattern.

flies, my on --- ly love, to Thee!

The third system of music concludes the vocal line with the lyrics "flies, my on --- ly love, to Thee!". The piano accompaniment includes dynamic markings of *mf* and *sum:* (sustained).

*p* *f*

The fourth system of music is a piano solo. It begins with a piano (*p*) dynamic and transitions to a forte (*f*) dynamic. The music features arpeggiated chords and a rhythmic pattern.

“IT IS THE HOUR.”

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THE WORDS BY WILLIAM BALL.

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It is the hour, the lovely hour,  
From weary cares when lone and free,  
My pensive soul awakes her pow'r,  
And flies afar, my love, to thee !

When Ev'ning leads her gentle store  
Of hues divine o'er sea and shore,  
Oh ! then's the hour, the lovely hour, &c.

When all the stars, with glories new,  
Are seen to leave their secret bow'rs,  
As if to share, in worship due,  
The incense of our breathing flow'rs,  
And that sweet ray, that falls like balm,  
Seems ev'ry earthly plaint to calm,  
Oh ! that's the hour, the lovely hour, &c.



## J. N. HUMMEL.

JOHANN NEPOMUK HUMMEL, whose celebrity as a Composer for the Piano-forte, and whose skill and talent as a performer on that instrument, are of the highest order, was born at Presburg on the 14th of November, in the year 1778. His father, who was a teacher of music at the Military School of Wartberg, put the violin into the hands of his child when only in his fourth year. Instructions in singing and on the piano-forte followed, and in a very short time his progress distinguished him above all his fellow pupils. At the abolition of the above institution, M. Hummel removed to Vienna, where the precocious powers of his son soon engaged the attention of all the *Connoisseurs*, and it was agreed that the youthful wonder should be placed under the immediate care of Mozart, with whom he remained two years. When only nine years of age, he performed at a concert given by that great master at Dresden; and in the following year he played in public at Cassel: in both of which places he was received with enthusiasm. He then visited, with his father, the principal cities of Germany and Denmark, and passed the years 1791 and 1792 in England, where he published his Op. 1, which was engraved on copper, and dedicated to the Queen. In 1793 he returned to Germany, where, in that and the ensuing year, he performed at various towns, with prodigious success. At Vienna he began the study of composition, under Albrechtsberger, and subsequently cultivated, under the able Salieri, that of the dramatic department of his art. In 1803 he accepted the place of Chapel Master in the establishment of the Prince Nicolas Esterhazy; and his first Mass was honored by the entire commendation of the celebrated Haydn. The genius of Hummel now also manifested itself in compositions for the Ballet and the Opera of the Imperial Theatre, and several of his productions were received with the highest approbation. From 1811, when he quitted the Prince's service, he settled himself in Vienna; occasionally, however, making short excursions to Berlin, Leipsic, &c. being every where welcomed with enthusiastic applause, as the most extraordinary piano-forte player of the day. From the end of the year 1816 to 1818, he was Chapel Master to the King of Wirtemberg, and afterwards resided in the same capacity at Weimar, in the service of the Grand Duke. In 1821 he made two great journeys to St. Petersburg and Moscow, and another to Holland in 1823. In the spring of 1830, the long-indulged expectation of a visit from Hummel to the French capital was fulfilled; and in the month of March last he gave a Concert in the *Salle Chantérieure*, which was attended by all the distinguished amateurs and professors in Paris, and where he performed a new grand Concerto and a Fantasia with the most decided success. From Paris he proceeded to London, with the decided reputation of being the first in his line that the continent of Europe can at this time produce. His re-appearance in this metropolis was hailed with infinite delight by all the musical and fashionable *Cognoscenti*, and his first concert took place in the great room at the King's



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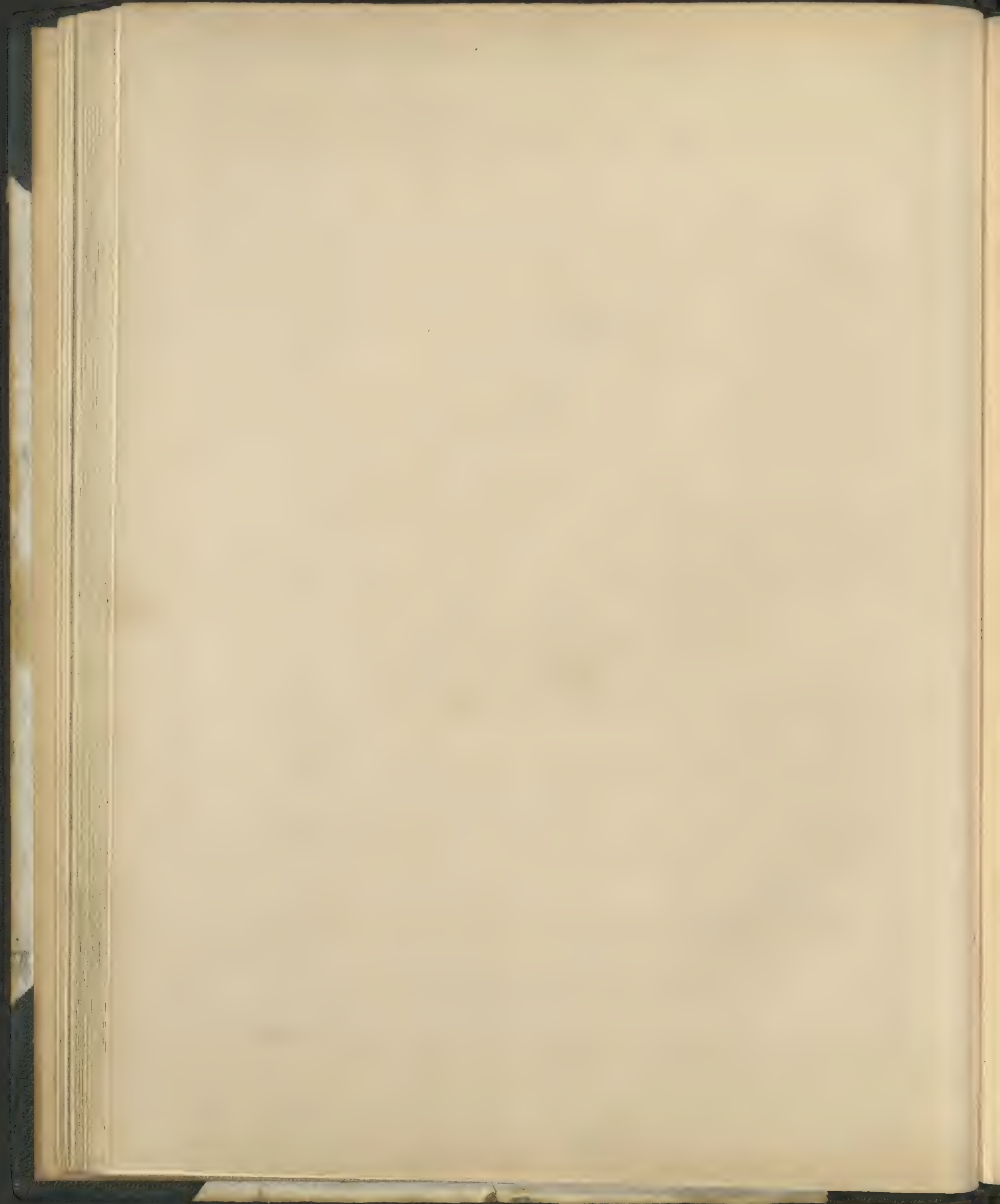




*Hummel*

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Theatre, on the 29th of April. It is hardly necessary to say that he showed, in his performance, his entire command over the instrument, his thorough mastery of all styles, and the rich fertility of his resources. His second concert was distinguished by his playing, with M. Moscheles, a duet for two performers, by Mozart; the execution of which was as perfect as was to be expected from two such masters. Like the former, this concert terminated with an extemporaneous performance, upon a theme which had been furnished by one of the company, and which he finished with the very air, *The Plough-Boy*, which, forty years ago, he performed here when a boy; though he now treated it in a very different manner. The conclusion of this was one of the most splendid displays of piano-forte playing ever heard, and left an impression on his auditory which will never be effaced.

The attendance on the above occasion was immensely great; and on the 21st of June, when, from his stay being limited, his farewell concert was announced to take place, under the patronage of the Duchess of Clarence (her present Majesty), such was the desire to hear him, as it was likely no other opportunity would be presented, that the room was filled immediately after the opening of the doors\*.

Mr. Hummel shortly afterwards quitted London for the continuance of his tour through Europe, which we understand to be preparatory to his finally settling in his native country, in the honorable enjoyment, with his family, of that handsome fortune which his talents and industry have acquired, and his habitual prudence has secured for the comfort and independence of the remainder of his life.

The scientific skill of the works of Hummel, which are very numerous, is every where acknowledged; and many excellent judges rank his compositions with those of Haydn, Mozart, and Beethoven. He has produced several Masses, which are held in the highest estimation. Amongst his pieces for the piano-forte his Grand Duet for two performers is a masterpiece, replete with originality and beauty; and his Concerto in A minor is undoubtedly one of the finest productions for that instrument ever given to the musical world†.

His dramatic works are *Helene et Paris*, a Ballet; *Das Bolebte Gemählde*, ditto; *Sappho of Mitylene*, ditto; *Diana ed Endimione*, a Cantata; *Le Vicende d'Amore*, Opera Buffa; *Mathilde*, Opera in three acts; *Der Zauberring*, Pantomime; and the Opera of *Mathilda von Guise*.

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\* M. Hummel, at this Concert, played his own Sestet in D minor, a Rondo Brilliant, the Duet of Mozart for two piano-fortes, with M. Moscheles, and concluded with an extemporaneous performance.

† The number of the published works of M. Hummel amounts to more than a hundred; among which, his Grand Septet, and the Concerto in B minor, are entitled to particular distinction; as are also his Concerto *Les Adieux de Paris* (Op. 110), and the Grand Concerto, Op. 113.



## ACCUSA I TUOI BEI RAI.

THE WORDS BY THE MARQUIS DE BOLOGNA.

Accusa i tuoi bei rai,  
D'aver detestato amore,  
Perdona mi l'errore  
Ch'io feci sol per te.

# ACCUSA I TUOI BEI RAI.

*The Music by Gabusi.*

*Allegretto*  
*Sentimentale.*

Ac-cu-sa i tuoi bei

Ac-cu-sa i tuoi bei

rai, d'a-ver destato a-more, Ac-cu-sa i tuoi bei rai, d'a...

rai, d'a-ver destato a-more, Ac-cu-sa i tuoi bei rai, d'a...



ver desta-to a-mo-re,

ver desta-to a-mo-re, Per...do...na mi l'er-

ro-re ch'i...o fe...ci sol per te!

Per...do...na mi l'er ro-re ch'i...o fe...ci

ch'io fe...ci

sol per te! per... do... na per... do... na!

sol per te! per... do... na per... do... na! Ac...

cu...sa i tuoi bei rai, d'a...ver des-tato a...mo-re,

Ac...

cu...sa i tuoi bei rai, d'a...ver des-tato a...mo-re,

Per...



Per...

do...na mi l'er ro-re ch'io fe....ci sol per te!

do...na mi l'er ro-re ch'io fe....ci sol per te per

per

te per te, ch'io fe....ci sol per

te per te, ch'io fe....ci sol per

*vibrate*

*p*

*pp*

te! Ac...cu-sa i tuoi bei rai, d'a...ver des-tato a-mo-re, Ac...

te! Ac...cu-sa i tuoi bei rai, d'a...ver des-tato a-mo-re, Ac...

cusa i tuoi bei rai d'a-ver destato a-mo-re Per...do...na-

cusa i tuoi bei rai d'a-ver destato a-mo-re Per...do...na-

mi l'er-ro-re, che io fe...ci sol per te

mi l'er-ro-re, che io fe...ci sol per te per



*scherzando*

Per do na per do na l'er ro re per do na

ro re per do na per dona l'er ro re, ch'io

per do na per dona l'er ro re, ch'io

fe ci per te!

fe ci per te!

*pp*

HERE'S A HEALTH TO THAT FRIEND!

*The Music by Mrs. Henry Shelton*

VOCE. *Con Spirito* Tis not while the fairy breeze

PIANO.

FORTE.

fans the green sea, That the strength of the Bark may be

known, And tis not in prosperity's hour that the truth Or the

fervor of friends can be shown. No! the Bark must be provid when the



tempest is high, When dangers and mountain waves press, — The

*dim:*

Friend, when the storm of adversity's nigh; For the

*ad lib:*

*con anima.*

touch-stone of Friendships distress. Here's a health! Here's a

health! Here's a health to that Friend! God bless him!

1831

*piu lento*

'Twas thus, when my path was o'er

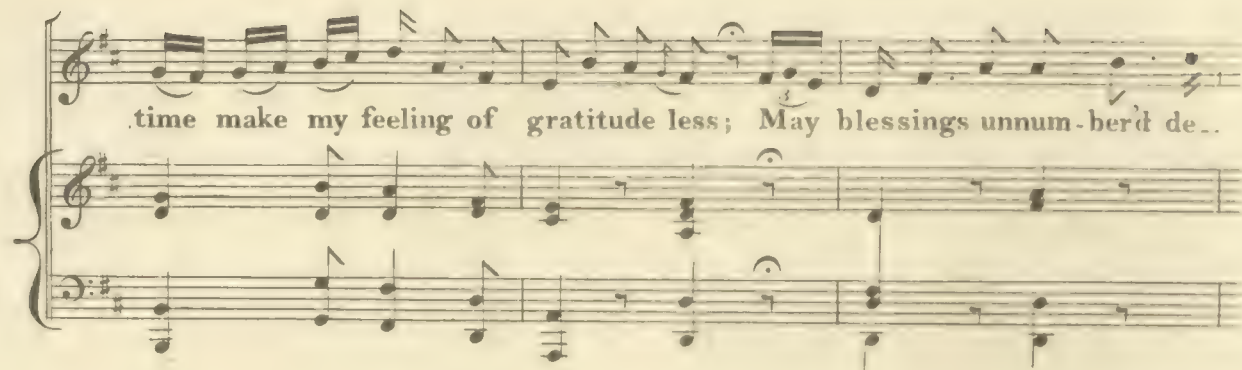
*a tempo*

- clouded and drear, And friends had all shrunk from the test; That the

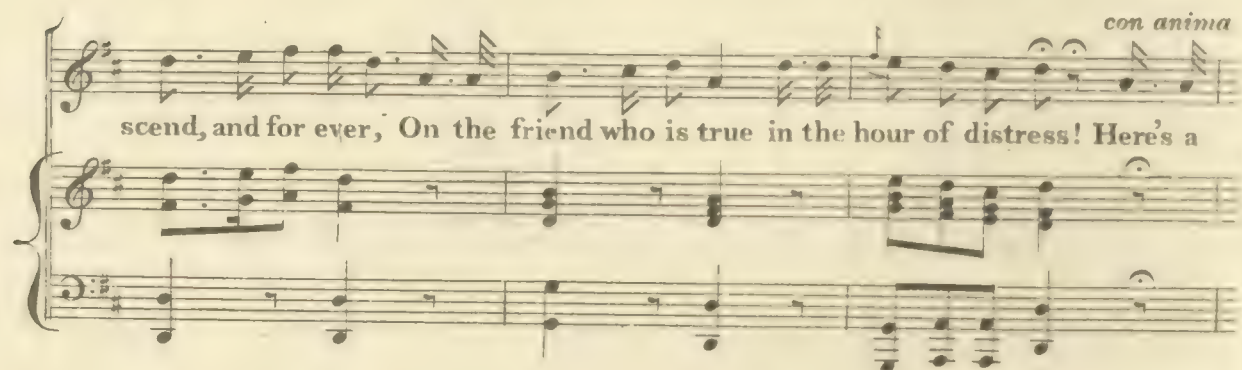
chosen one came to re-lieve or to share The sorrows that burthen'd my

breast, Past griefs may yet cease to be thought on, but never Can

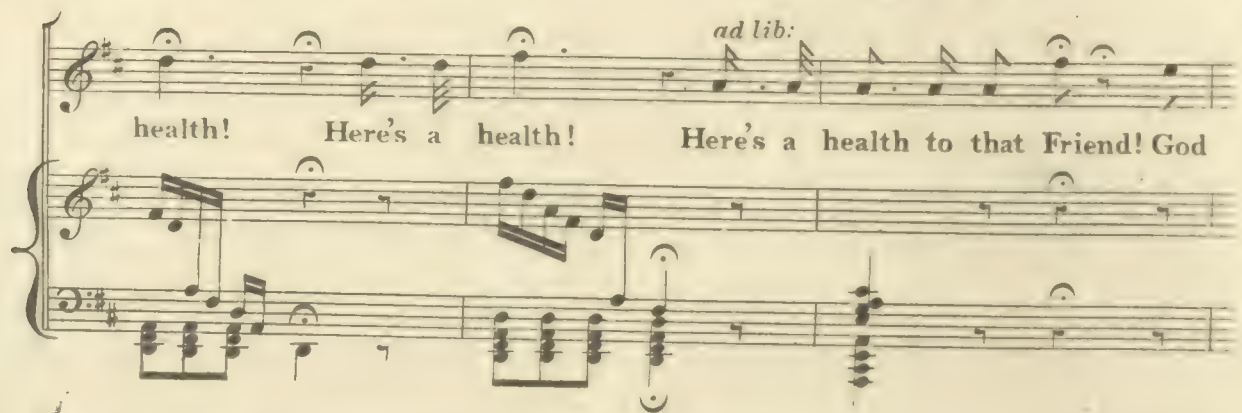




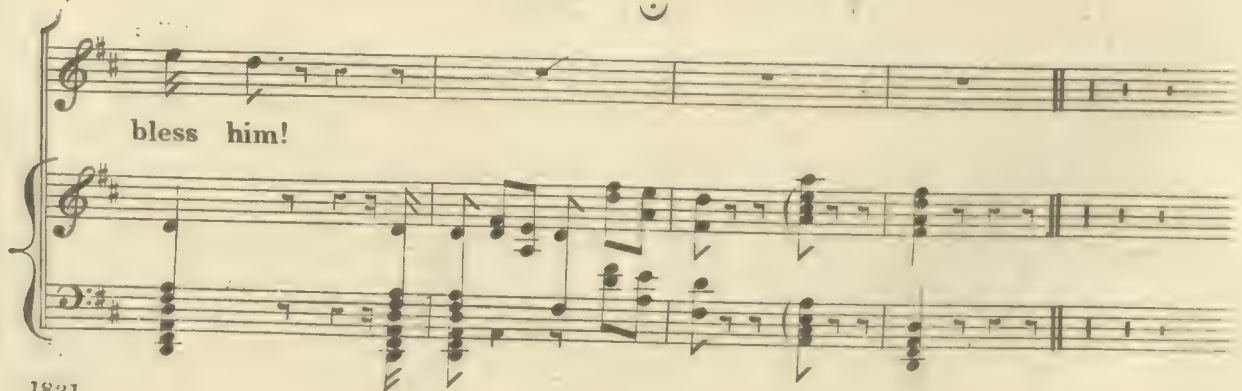
time make my feeling of gratitude less; May blessings unnum-ber'd de...



*con anima*  
scend, and for ever, On the friend who is true in the hour of distress! Here's a



*ad lib:*  
health! Here's a health! Here's a health to that Friend! God



bless him!

“HERE’S A HEALTH TO THAT FRIEND!”

(FROM A LADY’S ALBUM.)

’Tis not while the fairy breeze fans the green sea  
That the strength of the bark may be known ;  
And ’tis not in prosperity’s hour that the truth  
Or the fervor of friends can be shown.

No! the *bark* must be prov’d when the tempest is high,  
When dangers and mountain waves press ;  
The *friend*, when the storm of adversity’s nigh,  
For the touchstone of Friendship’s *distress*.  
Here’s a health to that Friend ! God bless him !

’Twas thus when my path was o’erclouded and drear,  
And friends had all shrunk from the test,  
That the chosen one came to relieve or to share  
The sorrows that burthen’d my breast.

Past guilt may yet cease to be thought on ; but never  
Can time make my feeling of gratitude less :  
May blessings unnumber’d descend, and for ever,  
On the Friend who is true in the hour of distress!  
Here’s a health to that Friend ! God bless him !



## REZO,

THE PLANTING OF THE VINE.

THE WORDS FROM THE SPANISH BY W. B.

Gentle neighbours, join with me! Gentle neighbours!  
 Holy Saint Anthony, prosper our labours!

Holy Saint Anthony! we bend before thee;  
 Hear! we implore thee.

Oh! be thy blessing granted;  
 We bid the infant tree,  
 Which here our hands have planted,  
 In honor rise to thee:  
 Accept the gifts we render,  
 And guard this nursling tender.  
 Holy St. Anthony! &c.

Ere long, with clusters teeming,  
 Oh! may its sweets impart  
 New courage, all redeeming,  
 To cheer the drooping heart,  
 And nerve for battle glorious  
 The hero's arm victorious.  
 Holy St. Anthony! &c.

Rear high its leafy bower,  
 And, when to court its shade  
 Shall come, in weary hour,  
 Some hapless pilgrim maid,  
 Dear Saint! thy pity yield her,  
 And 'neath our Vine enshield her.  
 Holy St. Anthony! &c.

## SAN ANTON.

Santucho piadoso  
 Que osa regalar  
 Por mortificarse  
 Con vino precioso  
 De cuerpo monstruoso  
 E in chada bariga.  
 Ay, San Anton!


Si muestra la frente  
 Armada un marido  
 Que en valor ha sido  
 Qual toro valiente  
 Y de astaa luciente  
 Se adorna y toriga.  
 Ay, San Anton!

Si quando, se inflama  
 El joven cadete  
 Peinando el copete  
 A par de madama  
 Y su asedio trama  
 A toda fatiga.  
 Ay, San Anton!


## R E Z O


## THE PLANTING OF THE VINE,

*The Music by Garcia.*

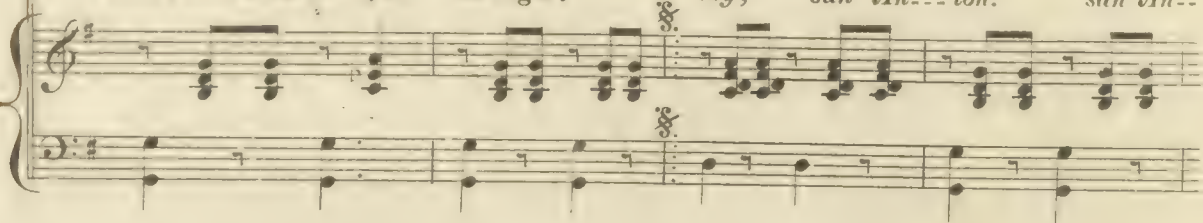
VOCE. 

Gentle Neighbors!  
A quel que a ten---

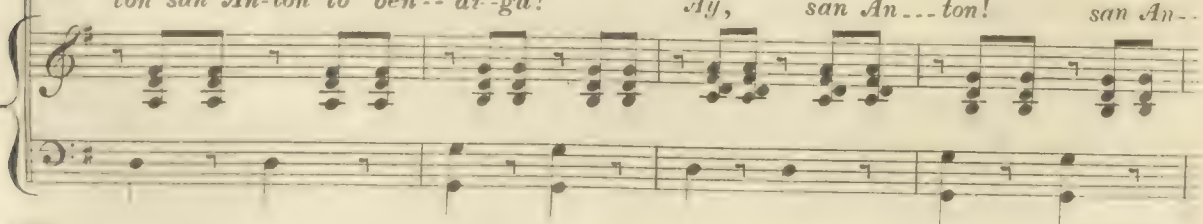
PIANO 

FORTE. 

Join with me, Gentle Neighbors! Ho-----ly Saint Antony! St  
cion me de a lo que di--ga. Ay, san An---ton! san An--



An-to-ny prosper our labors! Ho-----ly Saint An-tony! We  
ton san An-ton lo ben--di-ga! Ay, san An---ton! san An--



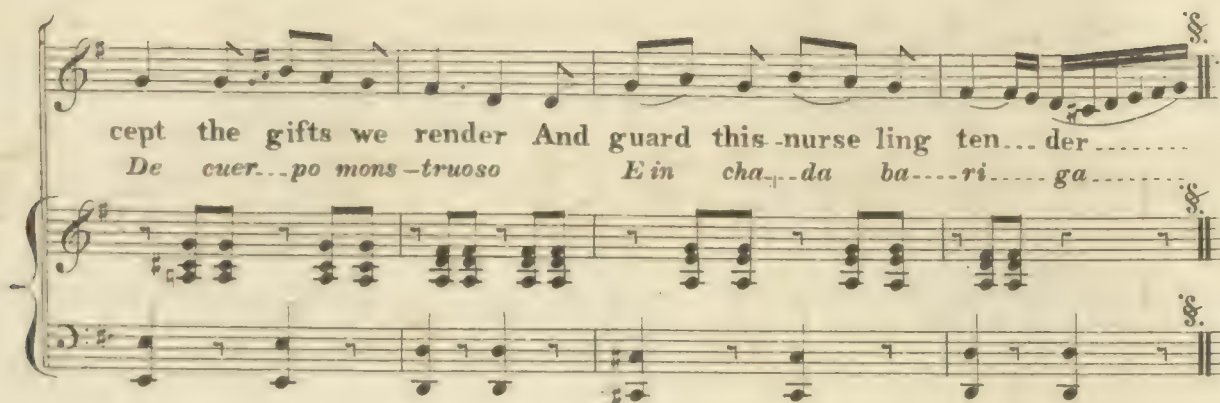


bend be - fore thee, Hear..... we im - plore thee Hear, .....  
 ton lo ben...di.....ga! San An - ton lo ben...di.....ga! San An..

..... we implore thee!  
 ton lo bendi.....ga!

Oh! be thy blessing grant-ed! We bid the in fant Tree Which  
 San - tu.....cho pia...da...so. Que o - sa re ga lar se,

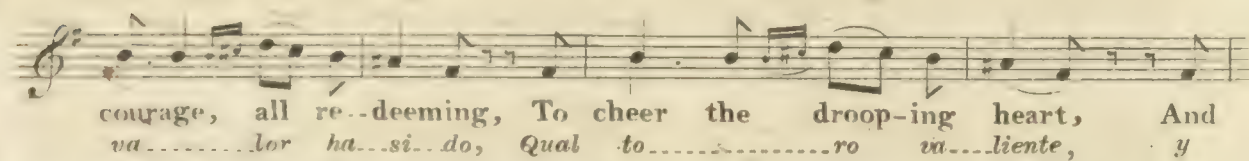
here our hands have planted In ho - nor rise to thee Ac  
 Por mor.....ti.....fi.....car-se Con vi - no pre - cio - so,



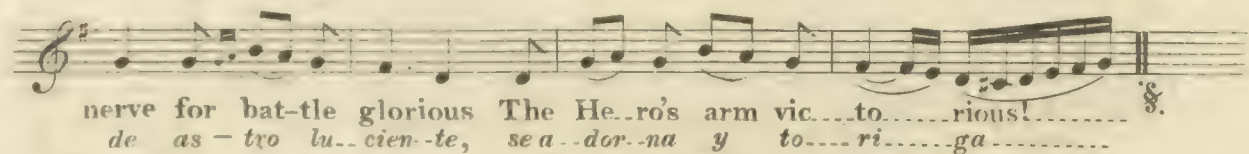
cept the gifts we render And guard this nurse ling ten... der  
*De cuer...po mons-truoso Ein cha-da ba-ri-ga*

2<sup>d</sup> Verse 

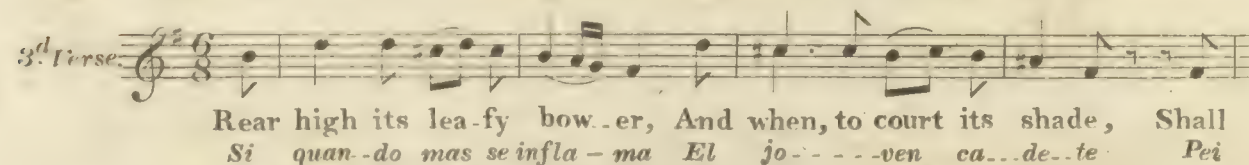
Ere long with clusters teem-ing, Oh! May its sweets im-part New  
*Si mu-es-tra la fren-te Ar-ma-da un ma-ri-do, Quen*



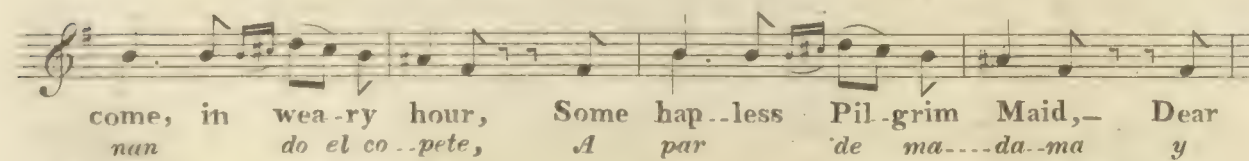
courage, all re-deeming, To cheer the droop-ing heart, And  
*va-lor ha-si-do, Qual to-ro in-liente, y*



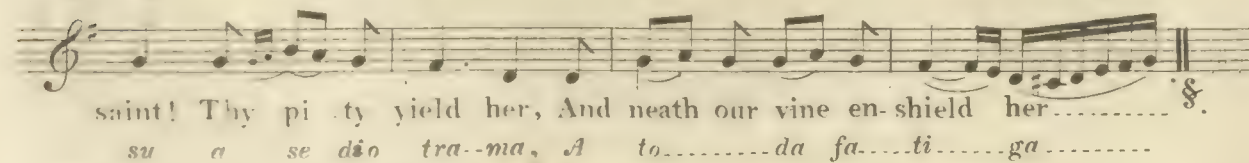
nerve for bat-tle glorious The He-ro's arm vic-to-rious!  
*de as-tro lu-cien-te, sea-dor-na y to-ri-ga*

3<sup>d</sup> Verse 

Rear high its lea-fy bow-er, And when, to court its shade, Shall  
*Si quan-do mas se infla-ma El jo-ven ca-de-te Pei*



come, in wea-ry hour, Some hap-less Pil-grim Maid, Dear  
*nan do el co-pete, A par de ma-da-ma y*



saint! Thy pi-ty yield her, And neath our vine en-shield her  
*su a se dño tra-ma, A to-da fa-ti-ga*



" ROUSE THEE UP, SHEPHERD BOY! "

The Music by. Wm. S. Halibron

*Allegretto.*

Rouse thee up, Shepherd Boy! For the pastures prepare, And thy fleecy trea...sures  
 Lè...ve toi jeu...ne enfant! compte les blancs moutons Il faut les me...ner

counting, Lead them forth, young and old, in the morn...ing fair, Come a  
 pai...tre, sans tar...der lè...ve toi sur le sommet des monts, Le

way, lad! a way to the moun...tain! Iodle di iodle di oi oi.  
 jour vient de pa...rai...tre, Iodle di iodle di oi oi.



Hear ye not, as they pass by the echoing rock, The  
*En-tends tu les pas lourds et me su-rés des Bœufs du Ber-*

herds men so mer-ri-ly sing-ing And the bright sil-ver bell of the  
*ger le chèn et la hour lette Et du roi des troupeaux, du be-*

King of the flock, At the head of his com-pany ringing? Rouse thee  
*lier vi-goureux, l'argen-tine et blanche clo-chet-te, Lé-ve*

up Shepherd Boy! For the pastures prepare And thy fleecy trea-sures counting,  
*toi jeune enfant! compte tes blancs moutons Il faut les me-ner pai-tre*



Lead them forth young and old, in the morning fair, Come a-way Lad! away to the  
*Sans tar der...lè...ve toi sur le sommet des monts, Le jour vient de pa...*

*2<sup>d</sup> Verse.*

mountain. Iodle di iodle di oi oi. See where, yonder the light-footed  
*rai...tre, Iodle di iodle di oi oi. Le chus...seur qui pour s'uit l'agile*

*Fine.*

hunter appears! Al--rea-dy the bu--gles are sound-ing And lo from the  
*et fin chamois a deja pas sè la mon....tag...ne. Le Seigneur que le*

castle the gay cavaliers, On their coursers so gracefully bounding. Rouse thee  
*cor appelle au fond des bois' a...quitte sa noble cam...pag...ne Lé...ve*

“ ROUSE THEE UP, SHEPHERD BOY ! ”

TRANSLATED FROM THE FRENCH BY W. BALL.

Rouse thee up, shepherd boy ! for the pastures prepare,  
And, thy fleecy treasures counting,  
Lead them forth, young and old, in the morning fair :—  
Come, away, lad ! away to the mountain !

Hear ye not, as they pass by the echoing rock,  
The herdsmen, so merrily singing ?  
And the bright silver bell of the king of the flock,  
At the head of his company, ringing ?  
Rouse thee up, shepherd boy ! &c.

See, where yonder the light-footed hunter appears !  
Already the bugles are sounding :  
And lo ! from the castle the gay cavaliers,  
On their coursers, so gracefully bounding !  
Rouse thee up, shepherd boy ! &c.

TYROLIENNE.

Lève toi, jeune enfant ! compte tes blancs moutons ;  
Il faut les mener paître ;  
Sans tarder, lève toi, sur le sommet des monts  
Le jour vient de paraître.

Entends-tu les pas lourds et mesurés des bœufs ?  
Du berger, le chien, et la houlette ?  
Et du roi des troupeaux, du belier vigoureux ?  
L'argentine et blanche clochette ?

Le chasseur qui poursuit l'agile et fin chamois  
A déjà passé la montagne ;  
Le seigneur, que le cor appelle au fond des bois,  
A quitté sa noble campagne.



# THE SWISS MAIDEN'S SONG TO THE EAGLE\*.

THE ENGLISH WORDS BY WILLIAM BALL.

Where the craggy upland tow'rs  
O'er the glacier, bright and high,  
Lo, the King-bird! where it soars,  
Wheeling through the azure sky.  
Speed, O speed thee,  
Wild one! heed thee,  
To thy rocky covert hie:  
Mountain Eagle! swiftly fly  
From the marksman's fatal eye,  
Mountain Eagle! swiftly fly!

Ranger of the trackless air!  
Fast thy homeward pinion ply,  
Or the proudest feather there  
Soon will in the valley lie.  
Speed thee, rover!  
Or my lover  
Will thy reckless play espy.  
Beauteous Eagle! swiftly fly!  
Shun the marksman's fatal eye,  
Mountain Eagle! swiftly fly!

Ere the frightened echoes ring,  
Nerve those regal plumes of thine,  
Or the finest of thy wing,  
Hapless Eagle! will be mine.  
Speed thee, speed thee,  
Wild one! heed thee,  
To thy rocky covert hie:  
Mountain eagle! swiftly fly!  
From the marksman's fatal eye,  
Mountain Eagle! safely fly!

## SCHLAFE LÛSELI.

(SWISS.)

Buti, Buti, Buteli bu!  
LÛseli thue tyner auglein zue,  
Müest nit grÿne  
Lue, die fryne  
Guete Merdeli gryne nit,  
Schwÿg we d'fryne werde wit.

Buti, Buti, Buteli bu!  
Schlaf, mys LÛseli, schlaf bis gnue;  
'S müetti achtet,  
We's scho nachtet;  
'S mütterherz wett scheldwacht stah,  
Das nüt Böses, zu der cha.

\* It will be perceived that this song is not a translation, the Editor having attached to the melody a subject which he imagined likely to be more generally acceptable. The words of the original ("Schlaffe LÛseli") are, however, preserved.

## THE SWISS MAIDEN'S SONG TO THE EAGLE,

*The Music by F. Stockhausen*

VOCE.

*Moderato.*

PIANO.

mf

FORTE.

Where the craggy upland towers O'er the glacier, bright and high,  
 Bu...ti, Bu...ti, Bu...te...li Bu! Lj...se...li thue tjner au...gle in zue

p

Lo, the King Bird! where it soars, Wheeling thro' the azure sky.  
 Bu...ti Bu...ti Bu...te...li Bu! Li...se...li thue tjner au...gle in zue.



Speed, O speed thee, Wild one! Heed thee, To thy rocky  
*Mil... est nit grj... ne lue, di fry... ne gue... te mei deli*

co... vert hie, Mountain Eagle, swiftly fly!  
*grj... ne nit, schwijs we... d'frij... ne wer... de wit.*

From the Marksman's fatal eye, Mountain Eagle, swiftly fly!  
*gue... te ect... ele grj... ne nit schwijs, we d'frijne wer... de wit.*

*mf*

Ran-ger of the track-less air! Fast thy homeward  
 Bun-ti, Bun-ti, Bun-te-li bu, schlaf my's Ly-se-li,

pin-ion ply, Or the proud-est fea-ther there  
 schlaf vis grue; Bun-ti, Bun-ti, Bun-te-li bu

Soon will in the val-ley lie. Speed thee, Ro-ver!  
 schlaf, mys Ly-se-li schlaf bis grue; 's müet-ti ach-tet,

Or my lov-er Will thy reck-less play e-spy:  
 we's scho nach-tet, 's müet-ter-cherx woth schild wacht stah,



Beauteous Ea...gle! swift...ly fly! Shun the Marksman's  
 das nüt Bö...ses zu der cha. 's müet...ter...cherz woth

fa...tal eye, Moun...tain Ea...gle, swift...ly fly!  
 schild wacht stah, das nüt Bö...ses zu...der cha.

*mf*

Ere the frightened echoes ring,  
 Nerve those regal plumes of thine,  
 Or the finest of thy wing,  
 Hapless Eagle! will be mine.  
 Speed thee, speed thee, wild one! heed thee,  
 To thy rocky covert hie,  
 Mountain Eagle! swiftly fly  
 From the Marksman's fatal Eye!

1. The first part of the book is devoted to a general  
introduction of the subject, and to a description of the  
materials used in the experiments.

2. The second part contains a detailed account of the  
experiments, and of the results obtained. The experiments  
were conducted in a systematic manner, and the results  
were carefully recorded.

3. The third part of the book is devoted to a discussion  
of the results, and to a comparison of the results with  
the results obtained by other investigators.

4. The fourth part of the book is devoted to a  
summary of the results, and to a conclusion.  
The results of the experiments are summarized in  
the following table:



A handwritten musical score on ten staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The manuscript is written in dark ink on aged, slightly yellowed paper. The score is organized into systems, with some staves containing lyrics written below the notes. The lyrics include "ad am", "a fac", and "amen amen". The notation is somewhat informal, with some ink bleed-through and corrections visible. The staves are numbered 1 through 10 at the bottom right of the page.

ad am

a fac

amen amen

10

## FAC-SIMILE OF THE LAST PAGE OF HANDEL'S MS. OF THE MESSIAH.

THE inestimable treasure to which the editors of this work have been kindly allowed access, for the purpose of making the accompanying transcript, is the private property of His Majesty, and is deposited in the Royal Library. When the celebrated M. Neukomm visited London in 1829\*, impelled by his veneration for the mighty genius of Handel, he obtained permission to inspect the manuscript, and the musical world was surprised to learn from the statement of that gentleman, who had interpreted the memoranda of the great composer, inserted in some of its pages, that the divine Oratorio of *The Messiah* was written in the incredibly short time of twenty-one days. It was commenced on the 22nd of August, 1741, and the first part was the labor of six days, the second of nine, and the third of six; the final page bearing testimony to its having been finished on the 12th of September. The rehearsal took place on the following day, and on the next, as indicated, "*the marvellous work*" was publicly performed†.

The book of the Oratorio is perfect in all but the latter half of the "*Overture*" and a part of the opening recitative of "*Comfort ye my people.*" At the end of the volume appear some supplementary sheets, comprising—"How beautiful are the feet," for five voices; the Air "*Their sound is gone out; ‡*" and the Chorus on the same subject.

---

\* Sigismund Neukomm, born in 1778 at Saltzburgh, the city which gave birth to Mozart, was a disciple of Haydn, who treated him like a son, and at whose recommendation he was appointed *Maestro di Capella* at St. Petersburg, in 1804, but in which situation the climate did not long allow him to remain. He enjoys independence, and journeyed through England and Scotland for the purpose of enlarging his stock of general knowledge. His compositions, some of which are of the grandest character, are as yet but confinedly known in this country; but there can be no doubt of their ultimate advance to high celebrity. A sacred canon, "*Praise be to Him,*" composed by M. Neukomm, was introduced at the Birmingham Musical Festival of 1829.—HARMONICON.

† The following pieces appear in the MS. allotted, by names written *in pencil*, to the eminent performers under-mentioned.

"Thus saith the Lord of Hosts." .....	} .....	Mr. REINHOLD.
"For behold darkness shall cover the earth." .....		
"But who may abide." ..	} .....	Mr. LOW.
"He was cut off." ....		
"O thou that tellest." .....		Mrs. CIBBER.
"There were shepherds." .....		Mrs. CLIVE.

‡ This appears to have been first intended for Mr. Beard; but his name is struck through, and that of *Signora Avolio* written in pencil instead.



men a  
men a  
men a  
men a  
men a  
men a  
men a  
men a  
men a  
men a

Fine dell' Oratorio. G. F. Handel. 6. September 1741.  
autogr. Bill. 14. 1741.



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## MADemoisELLE TAGLIONI.

AMONGST the fair votaries of Terpsichore whose talents and attractions in the *ballet* department of the French stage have, from time to time, within our recollection, shared the highest honors of public favor, we know of no one who has enjoyed a celebrity more unanimously accorded than the lovely *danseuse* whose portrait we accompany with this slight memoir.

Mademoiselle TAGLIONI is of Italian extraction. She is the daughter of a dancer many years attached to the *ballet* establishment of the French opera, and who was an early pupil of the celebrated COULON, father of the favorite Massaniello of our King's Theatre. SALVATOR TAGLIONI made his *débüt* on the boards of the *Académie de Musique* in the April of 1806. His son PAUL, who had been distinguished by his rapid progress in the saltatory art under the same able tutelage, and the youthful MARIE, who, following in the same track, had created the most anxious expectations on behalf of her first public essay, appeared together on the stage of the new Parisian Opera-house, on the 23rd of July, 1827, and were welcomed with immense applause.

The reports that had followed the retirement of BIGOTTINI, who had so long engrossed the public admiration, soon ceased to be felt amidst the excitation awakened by the graces of TAGLIONI; and the succession of characters in which she proceeded to develop all the resources of her art was only a series of triumphs which seemed, without assumption, to distance all competition, and to give assurance of the prize of undivided popularity in the path assigned her, and in which it was her happiness to enjoy the fortunate superintendence of the parental eye.

After considerable difficulty encountered in negociation with the powers that sway the destinies of theatrical favorites in *la bonne ville de Paris*, the long-desired *congé* was obtained, and Mademoiselle TAGLIONI (who was accompanied to London by her father) was introduced to an English audience on the night fixed for M. Laporte's benefit, at the King's Theatre, the 3rd of June, 1830, when the house was completely filled, and the appearance of the accomplished stranger was greeted with an enthusiasm not adequately to be described\*.

TAGLIONI unquestionably combines the finest requisites for eminence in her art. The union she displays of muscular ability with the most feminine delicacy of frame and figure is truly extraordinary. A charming simplicity, the principal characteristic of her demeanor on the stage,—an utter absence of that false consequence and *bombast* of carriage and manner which have so peculiarly marked too many *artistes* of our time, and a native grace and matchless precision in her movements, even those in which the most astonishing difficulties are conquered, and which yet appear to demand of *her* no effort, leave us delighted with the *fairysm* of the lovely being before us, seemingly no "mortal mixture of earth's mould," and enchant us into forgetfulness of the unwearied perseverance and application by which, in aid of the lavish gifts of Nature, such unrivalled excellence has been attained.

It is expected that Mademoiselle TAGLIONI will renew her visit to the British Metropolis in the forthcoming season of 1831.

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\* The character chosen on the above occasion was *Flore* in Didot's revived *ballet* of *Flore et Zephyr*; and it is needless to say that her success, like her performance, was perfect. She afterwards, during the short period of her stay, which was confined to three weeks, appeared in *La Somnambule* and in the dances in *Guillaume Tell*: and such was the attraction at the Opera-house towards the close of her engagement, that the most persevering efforts, and offers perfectly unprecedented, were made by the managers to procure an extension of the term for a week, and even for a day. Taglioni had taken her farewell; but it was at length finally announced that she would once more appear, on Saturday, the 26th of June, when, it was understood, she would leave London immediately after the performance, and that a vessel, engaged on purpose, was held in waiting to convey her to France. The important news, however, of the death of the King, arrived in the course of the day, and the theatre was shut.





## THE DEATH OF THE KING

The death of the King, which occurred on the 20th of January, 1917, was a great shock to the nation. The King had been ill for some time, and his death was a great loss to the country. The news of his death was first reported in the newspapers, and then in the news on the radio.

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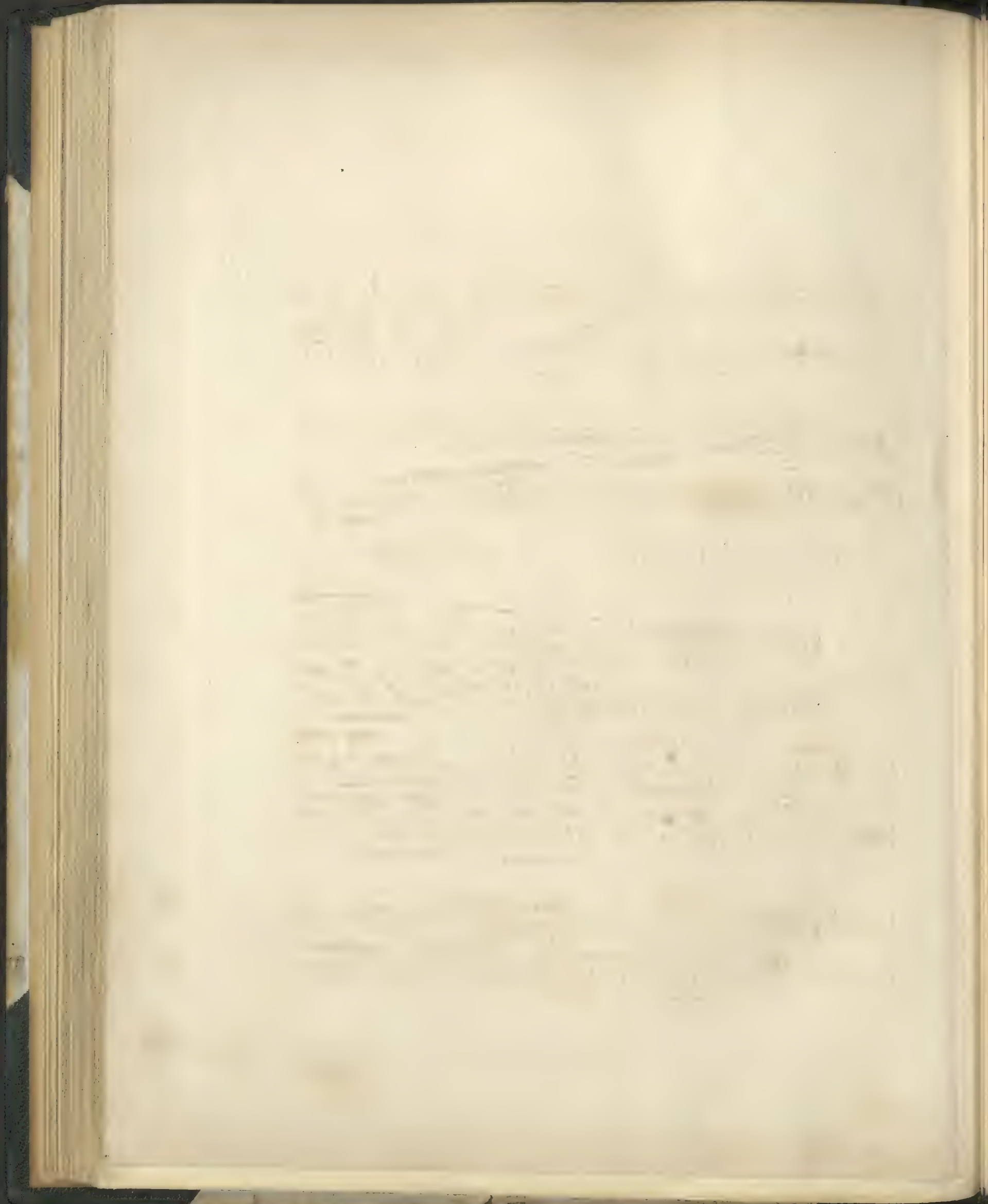
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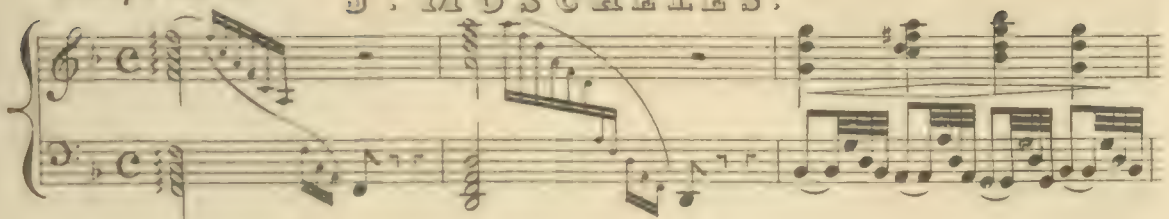
*Maria Thagborn*



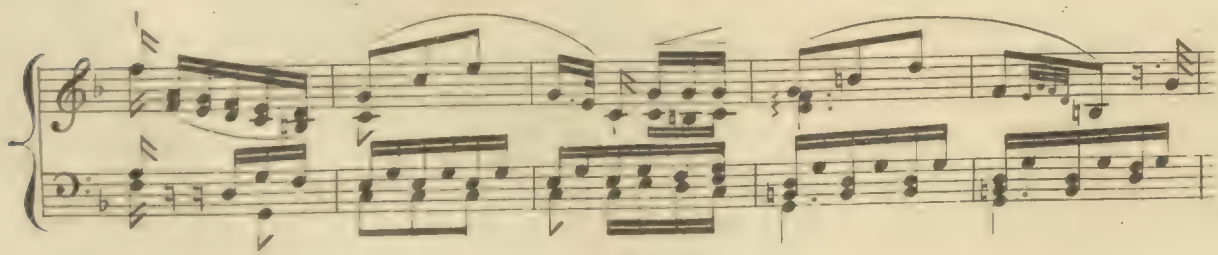


77  
SOUVENIR DE L'OPERA,  
FANTASIE,  
comme favorite AIRS Sung by  
MADAME MALIBRAN,  
Arranged by  
J. MOSCHELES.

*a capriccio.*



"NON PIU DI FIORI,"      MOZART.





78

*sf* *gra* *loco* *dim:*

*Allegro Agitato.* *p* *calando con esp:* *ped* \*

*Ped* \*

*f* *p dolce* *f* *f*

*sf* *f* *sf* *p adagio* *gra* *loco* *rallent:*



The page contains six systems of musical notation, each consisting of a grand staff (treble and bass clefs). The notation includes various musical markings and dynamics:

- System 1:** The right hand starts with a triplet of eighth notes, followed by a melodic line. The left hand plays a steady eighth-note accompaniment. Markings include *p* (piano), *tempo mo*, and *dolce*.
- System 2:** The right hand continues the melodic line with slurs. The left hand accompaniment remains. Marking: *teneramente*.
- System 3:** The right hand features a triplet of eighth notes. The left hand accompaniment changes. Markings include *ritenuto*, *p*, and *cres:*.
- System 4:** The right hand has a triplet of eighth notes. The left hand accompaniment changes. Markings include *f* (forte), *gva* (glissando), *loco*, *f*, and *p*.
- System 5:** The right hand has a triplet of eighth notes. The left hand accompaniment changes. Markings include *sf* (sforzando), *leggiere*, and *sf*.
- System 6:** The right hand has a triplet of eighth notes. The left hand accompaniment changes. Markings include *cres:*, *sf*, *leggiere*, and *gva*.



50

*rf* *loco* *mf*

*piu forte* *ff* *sf*

*p* *te nu to* *adagio* *calando*

BASELITO. SPANISH AIR, GARCIA.

*Allegretto*  
*Grazioso.*

*p* *con leggerezza*



Handwritten musical score on page 81, featuring six systems of piano and forte markings. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings.

The first system includes markings: *p*, *sf*, and *pp*.

The second system includes markings: *sf*, *pp*, and *pp*.

The third system includes the marking: *passionato*.

The fourth system includes the marking: *pp*.

The fifth system includes the marking: *pp*.

The sixth system includes the marking: *rallent.* and *pp*.



pp

pp

sf

sf

pp

p

sostenuto

f

p

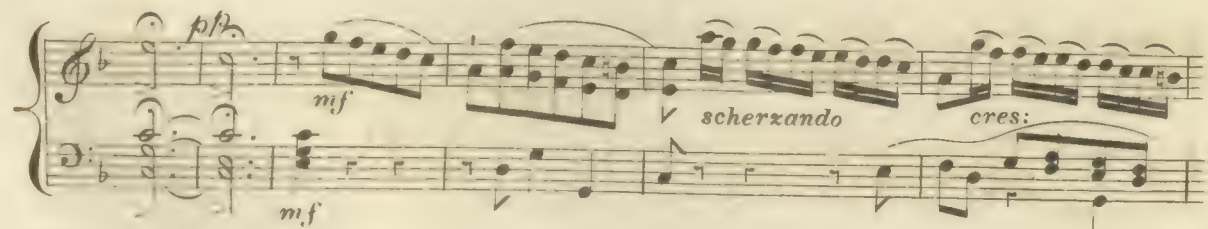
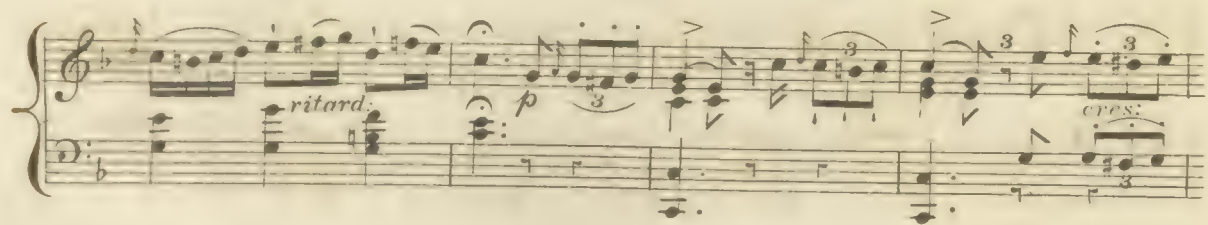
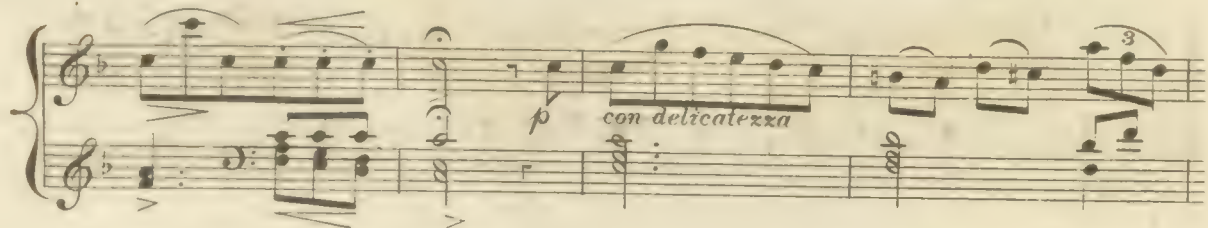
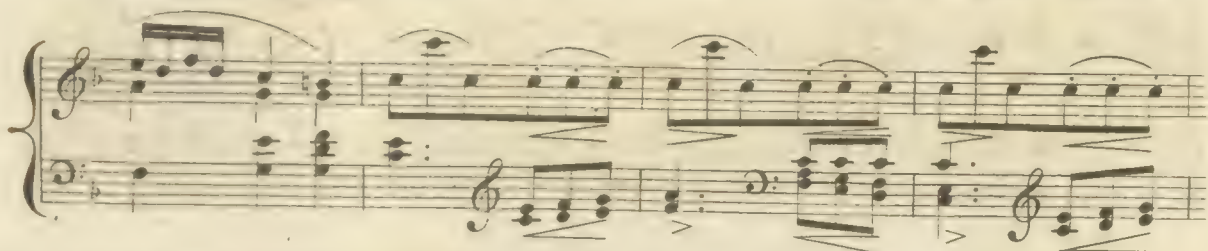
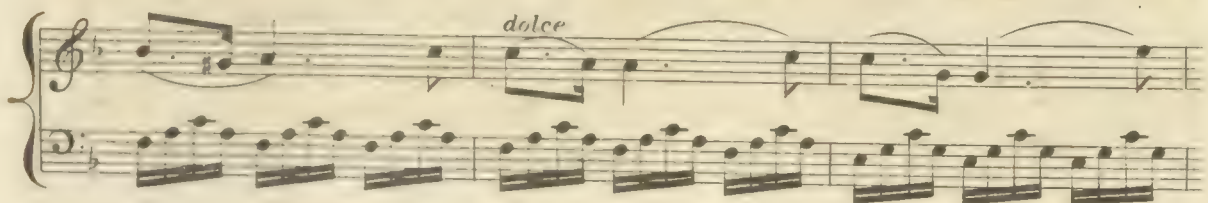
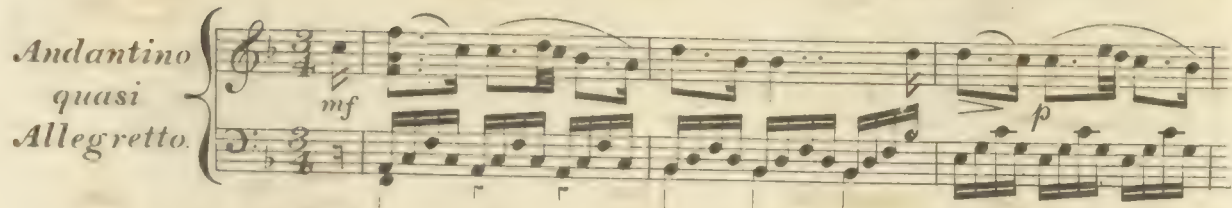
ri-tar-dan-do

attacca

85  
"LE FACCIO UN INCANTO"

*Gimmarosa.*

*Andantino*  
*quasi*  
*Allegretto.*





This page of musical notation, numbered 84, contains six systems of piano accompaniment. The notation is written in treble and bass staves with a key signature of one flat (B-flat). The dynamics and markings are as follows:

- System 1:** Dynamics include *f*, *p*, *f*, *ff*, *sf*, and *p*. A marking *loco* appears at the end of the system.
- System 2:** Marked *grazioso*.
- System 3:** Dynamics include *p*, *f*, and *p*. A sixteenth-note figure is marked with a '6'.
- System 4:** A sixteenth-note figure is marked with a '6'. The marking *cres:* appears at the end of the system.
- System 5:** Dynamics include *f*, *p*, *dolce*, and *cres:*.
- System 6:** Dynamics include *f*, *p*, *ff*, and *ff*. The system concludes with a double bar line and a 6/8 time signature.

*Allegro non troppo*

*f* *p*

*cre-scen-do* *f* *loco*

*gua-loco* *p*

*cre-scen-do* *f* *sf* *p*



Handwritten musical score on page 86, featuring six systems of piano and vocal staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: Piano accompaniment with dynamic markings *cres.*, *sf*, *f*, *p*, and *cre*.

System 2: Vocal line with lyrics "scen--do" and piano accompaniment with dynamic markings *f*, *ff*, and *p*.

System 3: Vocal line with lyrics "cre--scen--do" and piano accompaniment with dynamic markings *p*, *sf*, and *p*.

System 4: Vocal line with lyrics "gva" and piano accompaniment with dynamic markings *ff* and *p*.

System 5: Vocal line with lyrics "cres" and piano accompaniment with dynamic markings *f*.

System 6: Piano accompaniment with dynamic markings *ff*.

## GALOPPE A LA GIRAFFE.

by M. Herz.

*Moderato*

*con 8<sup>va</sup> ad lib:*

*f*

*p*

*con 8<sup>va</sup> ad lib:*

*f*

*Var: 1.*

*f legato sempre*

*dim:*

*8<sup>va</sup>*

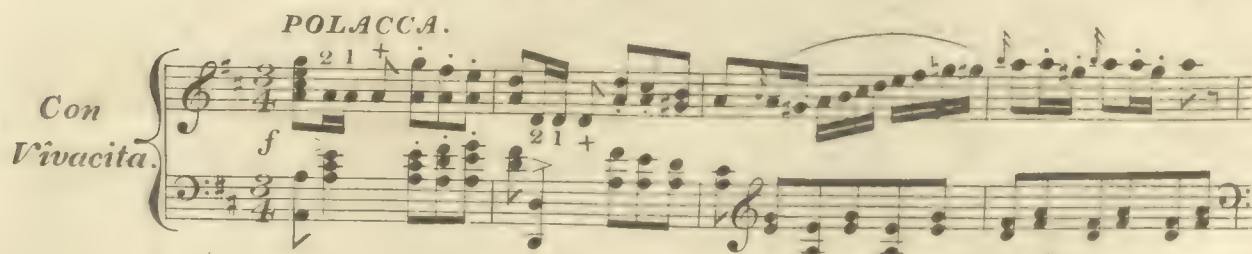
*p*

*f*

*dim:*

*p*







This page of musical notation, numbered 89, contains seven systems of staves. The notation is for piano and includes various musical elements such as notes, rests, and dynamic markings. The systems are arranged vertically, with each system consisting of a treble and bass staff joined by a brace. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a piano (*p*) marking. The second system includes a piano-forte (*pf*) marking and a piano (*p*) marking. The third system includes a *gva* marking and a *cresc* marking. The fourth system includes a *loco* marking and a forte (*f*) marking. The fifth system includes a forte (*f*) marking. The sixth system includes a piano (*p*) marking and a *cres: e rit:* marking. The seventh system includes a forte (*f*) marking. The notation is written in a style typical of 19th-century musical manuscripts.



This page of musical notation consists of eight systems, each with a grand staff (treble and bass clef). The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes various note values, rests, and dynamic markings. The first system is marked *p animato*. The second system is marked *sf*. The third system is marked *sf* and *loco*. The fourth system is marked *sf* and *p*. The fifth system is marked *sf* and *f*. The sixth system is marked *sf* and *f*. The seventh system is marked *sf* and *f*. The eighth system is marked *sf* and *f*. The page concludes with a *Fine.* marking.

*p animato*

*sf*

*sf* *loco*

*sf* *p*

*sf* *f*

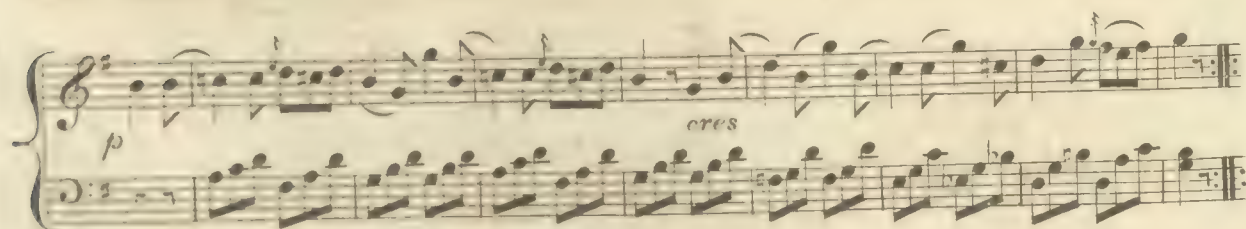
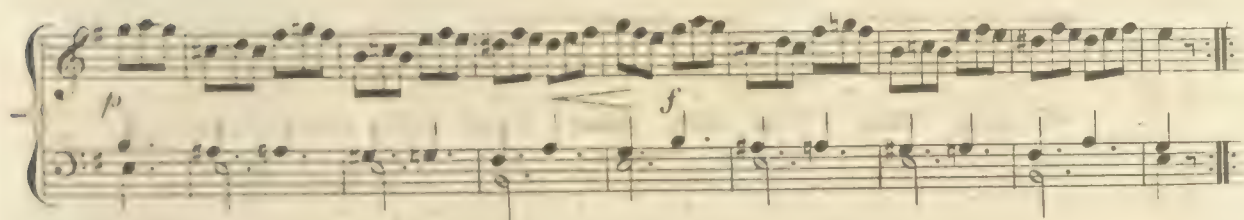
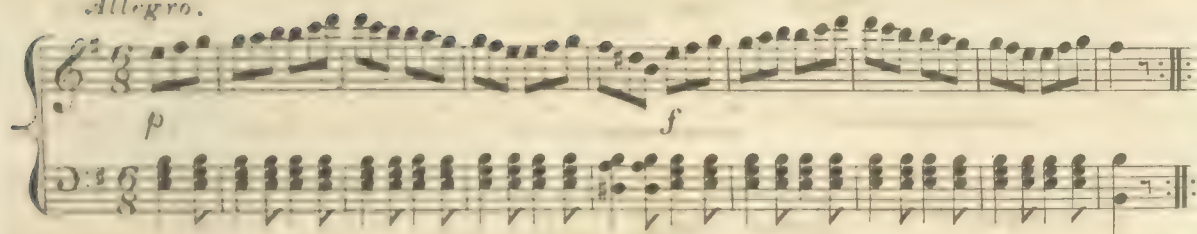
*sf* *f*

*sf* *f*

*sf* *f*

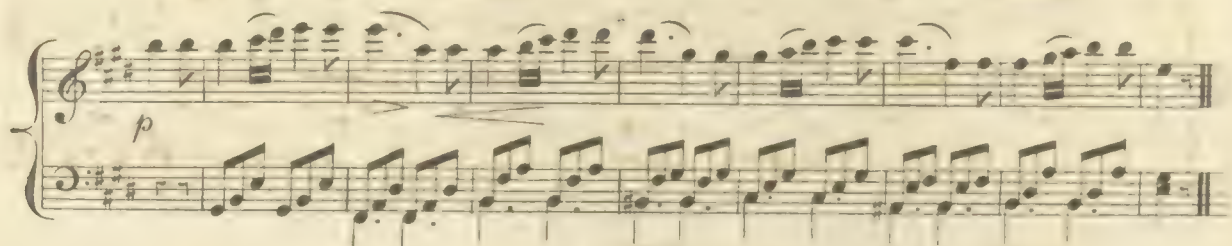
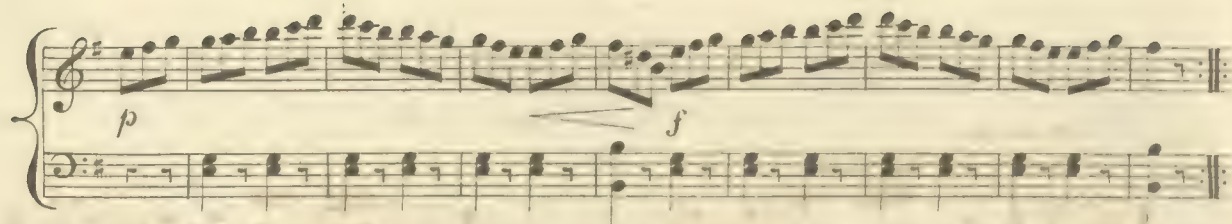
*Fine.*

## TARANTELLA.

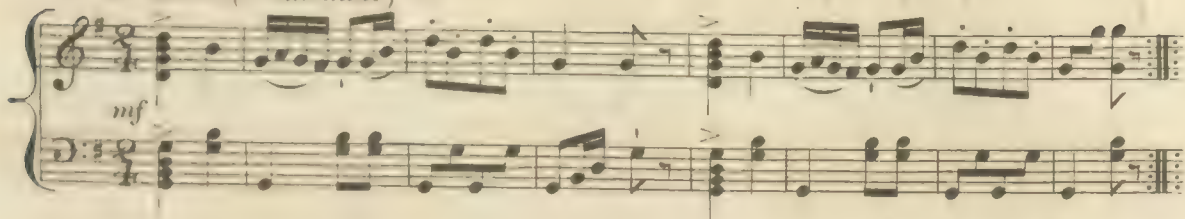
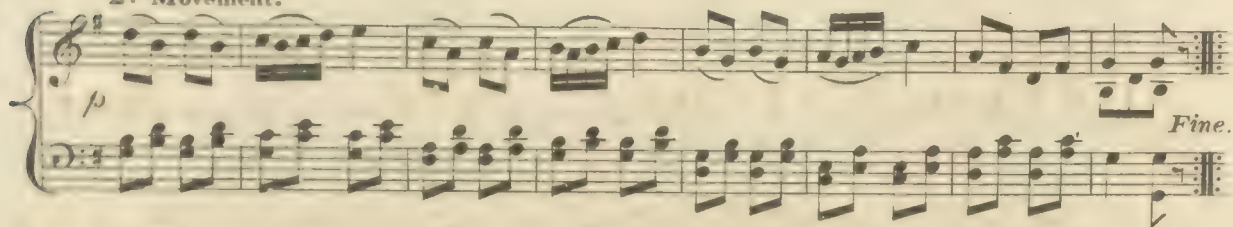
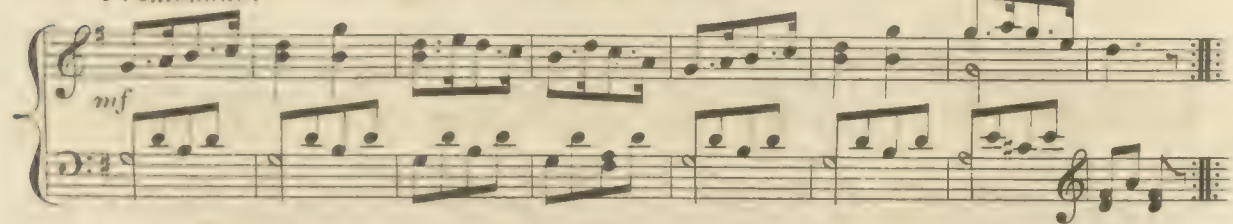
*Arranged by. Huber.**Allegro.*

The Neapolitans dance the *Tarantella* to the accompaniments of Mandolines, Tambourines, and Castanets: None of these, however, are played by the Dancers themselves.



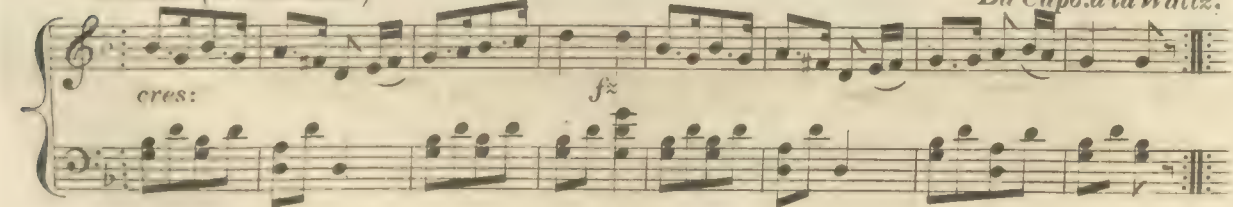


## VALSE HONGROISE.

*Moderato.*1<sup>st</sup> Movement (Promenade)2<sup>d</sup> Movement.*Promenade.*3<sup>d</sup> Movement.

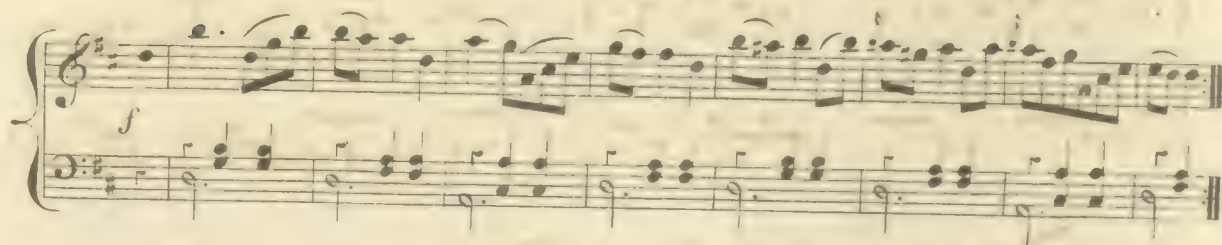
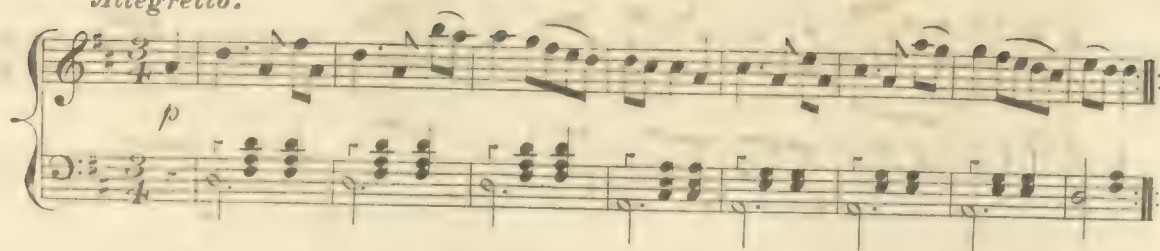
Minore. (Promenade)

Da Capo. a la Waltz.

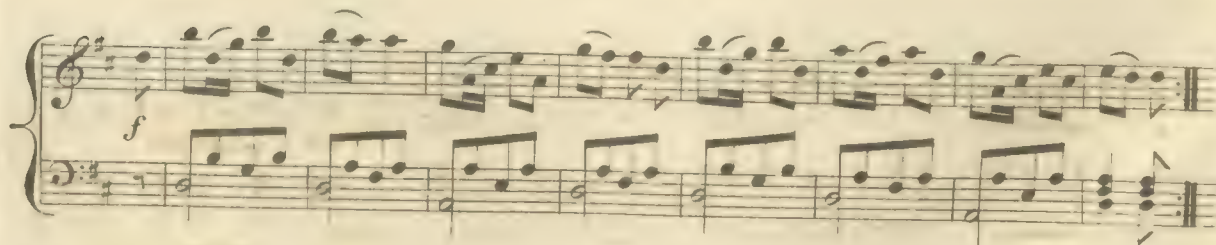
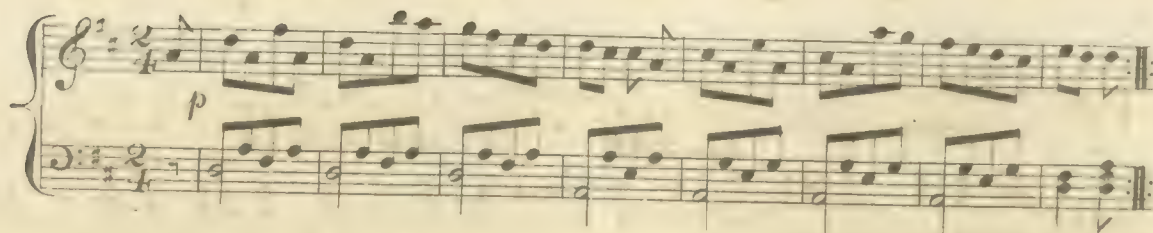




## REYDOWAK,

*Allegretto.*

## REYDOWATZKA.



## MAZURKA.

*mf*

*p*

*sforz* *Fine.*

*p*

*D.C.*



# MAZURKA.

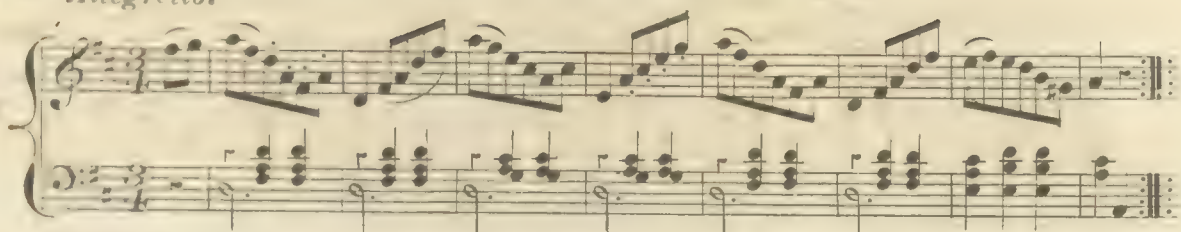
*Allegretto.*

The musical score consists of five systems, each with a piano (left) and treble (right) staff. The key signature has one flat (B-flat), and the time signature is 3/4. The dynamics and markings are as follows:

- System 1:** Treble staff begins with a fermata. Dynamics include *mf* and *f*.
- System 2:** Treble staff begins with a fermata. Dynamics include *p* and *f*.
- System 3:** Treble staff begins with a fermata. Dynamics include *sf* and *f*. The system ends with the marking *Fine.*
- System 4:** Treble staff begins with a fermata. Dynamics include *p* and *f*. The system ends with a double bar line.
- System 5:** Treble staff begins with a fermata. Dynamics include *f* and *sf*. The system ends with the marking *D.C.* (Da Capo).

LANDLER  
Nº 1.

*Allegretto.*



LANDLER  
Nº 2.

*Allegretto.*





## GALOPP - WALTZER.

The first Eight Bars are played once through for preparation.

The musical score consists of five systems of two staves each, written in treble and bass clefs with a key signature of one sharp (F#). The first system begins with a forte (*f*) dynamic. The second system includes a piano (*p*) dynamic marking. The third system includes a forte (*f*) dynamic marking. The fourth system includes a fortissimo (*ff*) dynamic marking. The piece concludes with a double bar line at the end of the fifth system.

## LANDLERS.

*The Landler* is the Austrian Country Dance, or Waltz of the German peasantry. The music consists of two divisions or phrases of eight bars each, composed in the time of  $\frac{3}{4}$ . Very frequently the second part is merely a transposition of the first into another key.

## THE MAZURKA.

*The Mazurck, Mazur* (pronounced *Mazour*), or *Mazurka*, derives its name from *Mazovia*, one of the most beautiful provinces of Poland, known particularly for the hilarity of its inhabitants and their fondness of this dance, which is so antient that it is difficult to fix the time of its origin.

Many of the tunes bearing this name have a minor and major strain; and these are generally sung. Those selected for dancing are very characteristic: the time of them is  $\frac{3}{8}$ , but slower than the Waltz, and they should be performed with energy and dignity.

The figures of the Mazurka are most frequently danced by four couples: they may be varied according to the fancy of the leader or first gentleman who begins them, whose movements are afterwards imitated by the others; generally commencing and ending by that which the Poles call *kolo*, or hands round.

It would be difficult to give here a sufficient explanation of the steps and style in which the Mazurka should be performed, particularly to those persons who have never witnessed this interesting national dance. Of the former the most characteristic for the gentlemen is called, in Poland, *holupca*, a name taken from the *metal heels* commonly worn in that country, and which they strike, whilst dancing, to mark the time. The lower class of Poles often sing the airs during the performance of this dance.

As there are a great number of fancy figures used in the Mazurka, it has become necessary to particularize some, in order to give to this dance a degree of regularity, without which it would become difficult to comprehend wherever newly introduced.

A series of figures, as danced in the first circles, has therefore been published by Monsieur GUYNEMER, which will materially assist the acquirement of the Mazurka in this country.\*

It is necessary to observe, that, in order not to protract too much the length of the dance, it is customary to limit the number of figures in a set to *three*; and, to avoid repeating the same tune too frequently, it may be changed with every new figure.

---

\* A selection of original Mazurkas, dedicated, by permission, to His Grace the DUKE of DEVONSHIRE, by Monsieur GUYNEMER. Published at Mori and Laveno's.



### THE GALOPP-WALTZER.

*The Galopp-Waltzer*, or *Gallopade*, deduces its origin from the Cossacks. Within the course of the last few years it has gained high favour in the festive circles of the different Courts and Cities of the Continent, and has been, more or less, the rage in every town in Europe enjoying the influence of pleasurable society.

This popular Dance, in its progress to this country, has undergone certain modifications, and acquired various peculiarities from the nations it has visited. Its principal distinctions may now be said to present *three* several species of Gallopade; viz.—the Russian, the German, and the French. The former is the bolder and more spirited of the three; the second is more regular, the time being marked at every step; while the preference due to the more graceful and less fatiguing character seems to be accorded, by general consent, to the third. “The movements of the French Gallopade, when correctly danced, with *regular turns*, &c. are elegant and easy. It moreover enables any number of couples to join in it; and, notwithstanding it comprises only *two* figures, yet it may be continued for any length of time, as may be found agreeable.” Various adjuncts have been introduced from time to time amid the accompanying music, such as the rattling of small bells, the cracking of whips, straps, &c. but these, together with the fancy *spurs* of some of the foreign Gallopaders, cannot obtain any lasting admission into the ball rooms of this country. The exhilarating character of the Dance itself has no doubt materially assisted its reception with us; the highest countenance having been afforded to its advance and dissemination in the British Metropolis and at the principal watering places throughout the kingdom.\*

### THE TARANTELLA.

*The Tarantella*, as adapted for private parties, is performed by four couples, standing in two lines across the top of the room; the gentlemen in the centre, facing their partners, after the manner of the old Scotch Reel. It comprises as many successive movements as there are *measures* and *repeats* in the music, of eight bars each; viz. twenty: the *Da Capo* being played to the four last movements of the Dance. The Dance, however, may be continued or repeated as long as may be found agreeable. The Figure simply consists of squares, described in various ways, introducing many characteristic and highly-pleasing steps, peculiar to the Neapolitans.

---

\* Various sets of Gallopades, with figures authorised by the first professional teachers, may be had of Messrs. Mori and Lavenu, Publishers of this work.

The *Tarantella*, on its appearance at the King's Theatre in *Deshayes'* popular Ballet of *Massaniello*, excited much attention, and its performance, though it has now undergone so many repetitions, is always honored with the greatest applause.

The *Fandango*, which enjoys the highest favoritism among the dances of Spain, owes its origin to the Moors, who brought with them from Africa the Dance of the *Chica*, from which it offers but little variation. The subsequent dominion of the Spaniards in Italy introduced the *Fandango*, among the Neapolitans, who, incorporating with it evolutions habitual to themselves, produced, from this mixture of styles and movements, the far-famed *Tarantella*, which, of all modern Dances, is the liveliest and most diversified. Its name is generally supposed to have been derived from the *Tarantula*, a venomous spider of Sicily. Those who have the misfortune to be bitten by it are said to have no other means of escape from dissolution than violent perspiration, which forces the poison of the body through the pores. As exercise is the principal and surest method to effect this relief, it was discovered, by repeated experiments, that music was the only adequate incentive to motion on the unhappy sufferers. It possessed the power of making them leap about until extreme fatigue put an end to their exertions; they then fell, and the perspiration thus occasioned seldom failed of effecting a radical cure. The liveliness of the music adopted for the performance of this kind of miracle, the strong emphasis carried through the measure, its reiterated *trioletts*, and the vivacity of the movement combined, are capable of electrifying frames whose total derangement appears on the point of depriving them of animation. Whether the *Tarantella* Dance was first used as a remedy for the bite of the spider, or whether the attitudes and gestures with which the music inspired the afflicted, gave the first idea of forming them into a Dance, it is impossible to determine; but it owes its origin unquestionably to that complaint. Various testimonies have been afforded us, by travellers of high repute, on behalf of the power of this Dance, in removing the danger, which (judging from the most terrific symptoms) has appeared to menace the life of the sufferer: *Claritio* and *Serrao*, two Neapolitan Physicians, state that they have proved, by various experiments, that all that has been said with regard to the fatal nature of the bite of the *Tarantula* spider is false, and denounce the terrible accounts given of it as arising from ignorance and prejudice, and propagated through channels to which no credit should be attached.

### THE REYDOWAK.

The *Reydowak* is the native dance of the Bohemians, and is found disseminated throughout the Austrian states. Its name rather implies its original appropriation to balls *en masque*; but the sprightly character of the *Reydowak* has gained acceptance



for it among the national festivities of every grade. It was first introduced a few months ago in London, at the Prince Esterhazy's, when the Prague Minstrels played at Chandos House; and excited no small degree of attention. The first part of the dance, comprising sixteen bars\*, and composed in  $\frac{3}{4}$  time, is that of the promenade, or *walking* movement. The second, containing a similar number, is in  $\frac{2}{4}$ , and called the *Reydowatzka*: this is the waltz. The music of the latter portion is the same subject, or tune, altered or compressed into another measure. The figure of the dance is nearly the same with that of the *Valse Hongroise*.

---

### LA VALSE HONGROISE.

The national Waltz of the Hungarians is one of the most pleasing Dances in Europe, and, in the country from which it takes its title, is performed on festive occasions with equal zest by the magnate and the peasant. Its distinguishing movements, when executed with any tolerable accuracy, never fail to please; being characterized by a simplicity and elegance which have deservedly placed it among the most favored and fashionable dances of the Continent. The *Kalamayka*† of the Slavonians and the old *Valse Hongroise* have an affinity which scarcely admits of any retrospective difference, and their melodies, of any long standing, are frequently found to be the same. The *Hungarian Waltz* has been always received with pleasure when presented in our ballets; and *Rossini* has, with his usual taste and brilliancy, assisted its successful introduction in his popular opera of *Guillaume Tell*.

---

\* "Sixteen bars," i. e. two parts of eight parts each; sometimes the first and second each repeated, and sometimes the first part repeated with the second played once, and then *Da Capo*.

† *Kalam-aika*, or Dance to the reed or pipe.

QUEEN ADELAIDE,  
QUADRILLES.

The Subjects selected from the most favorite Works of  
J. N. HUMMEL.

THE QUEEN ADELAIDE.

Nº 1.

Figure de Pantalon.



## THE DUCHESS OF CUMBERLAND.

No 2.

*p* *gva* *loco* *loco* *gva* *loco* *fine* *ff* *loco* *ff* *dolce* *ff* *D.C.*

Figure L' Ete.

## THE PRINCE GEORGE OF CUMBERLAND.

Nº 3.

The musical score is written for piano in 6/8 time. It consists of five systems of music, each with a treble and bass staff joined by a brace. The first system begins with a piano (*p*) dynamic and a repeat sign. The second system ends with a *fine.* marking. The third system starts with a *8va* (octave) marking above the treble staff and a *ff* (fortissimo) dynamic below the bass staff. The fourth system includes a *loco* marking above the treble staff and a *D.C.* (Da Capo) marking above the bass staff, followed by a *f* (forte) dynamic. The fifth system concludes with a *D.C.* marking above the bass staff. The key signature has one sharp (F#) and the time signature is 6/8.

Figure La Poule.



## THE PRINCESS VICTORIA.

N<sup>o</sup> 4.

*p dolce.*

*fine.*

*Minore*

*ff*

*D.C.*

*ped*

*D.C.*

Figure de Trenise.

## THE PRINCE GEORGE OF CAMBRIDGE.

Nº 5.

The musical score is written for piano in 2/4 time. It consists of five systems of music, each with a treble and bass staff joined by a brace. The first system begins with a piano (*p*) dynamic. The second system includes a *fine* marking and a fortissimo (*ff*) dynamic, followed by a *ped* (pedal) instruction. The third system continues the melodic and harmonic development. The fourth system features a key signature change to minor, indicated by the word *Minore*, and includes a *D.C.* (Da Capo) instruction and a *cres* (crescendo) marking. The fifth system concludes with another *D.C.* instruction.

Figure la Finale.

















